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ABSTRACT

Eleven teams of Indiana secondary school librarians and English teachers participating in a 5-week workshop produced summaries of curriculum units and teaching aids to be used in their schools during 1981-82. Designed to maximize the use of available library resources, these cooperative projects are reported to serve as a stimulus to the imagination and a guide to others. Units presented are entitled: "A Proposal for Course Related Library Instruction for Eleventh Grade A-Level English Students;" "Library Skills Instruction Integrated in a Study Skills Unit;" "Report Writing: A Cooperative Venture Between the English Teacher and the Librarian;" "Annotated Bibliography of Contemporary Books for Above-Average Ninth Grade Students;" "Media Center Orientation and Instruction Program;" "A Two-Week Unit Teaching High School Students to Detect Native American Stereotypes in American Literature and Films;" "Language Learning Mainstreamed;" "Popular Culture Unit: Mass Media of the 50's;" "Vocabulary Analysis and Usage for Juniors;" "Supplementary Reading List Development and Related Library Instruction;" and "Library and Study Skills in the Language Arts Curriculum." Included in the various summaries are bibliographies, reading lists, reference sources, student topic lists, worksheets, lists of audiovisual aids, and other materials. (RAA)

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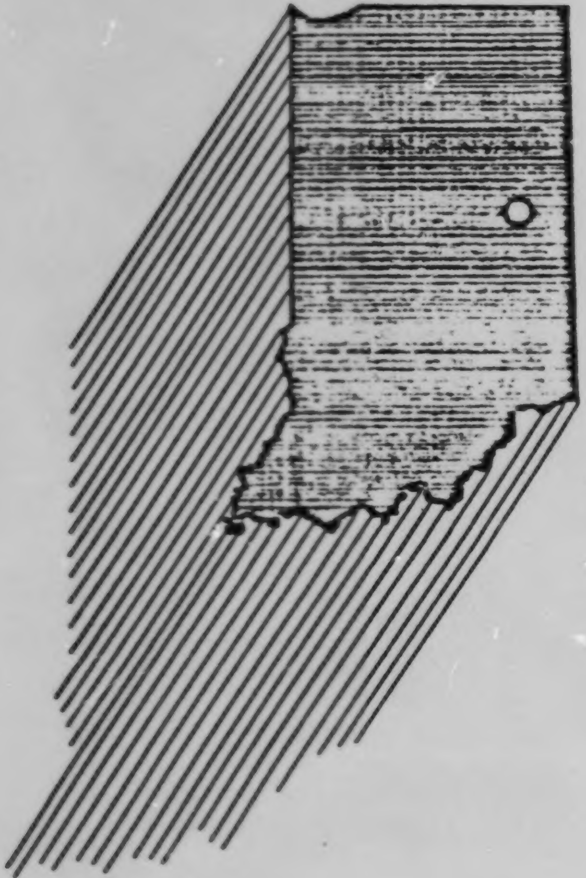
and
Secondary School Teachers



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June 9—July 11, 1980

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Preface

From June 9 to July 11, 1980, eleven teams made up of high school English teachers and librarians participated in the "Libraries, Librarians, and Secondary School Teachers" workshop at Ball State University, Muncie, Indiana, sponsored by the National Endowment for the Humanities. At the conclusion of the five week period, the teams submitted reports describing the programs they intended to implement in their schools based on the skills they had learned.

Copies of these reports have been sent to the principals and superintendents of the schools involved. This volume contains sample pages from each report which, I hope, will give the reader a taste of what went on in the workshop and a sense of what will go on in the classroom. I hope that in pulling what I thought were representative selections I have given a fair and accurate picture of each project.

As the program begins its second year, I would like to mention those who contributed to the first year's success. The members of the Advisory Committee —— Leroy Click, Instructor of English; Evan Ira Farber, Librarian, Earlham College; Jesse F. McCartney, Director of Instructional Development; Frank J. Sparzo, Coordinator of University Evaluations; and M. Kay Stickle, Coordinator of the Resource Center for Public School Services —— helped in the selection, the perfection, and the evaluation of the projects. Daryl B. Adrian, Chairman of the English Department; Ray R. Suput, University Librarian; Norman J. Norton, Acting Dean of the College of Sciences and Humanities; and Stephen H. Wurster, Dean for Academic Planning and Faculty Development gave support and encouragement. Charles E. Smith, Director of the Office of Research, and James R. Johnson, Contracts and Grants Officer, helped greatly in the administration of the project. Neal Coil, Reference Librarian, was outstanding both in the classroom and in his day to day work with the team. Barbara Brodt kept everything going smoothly in the office. Thank you all.

E. Bruce Kirkham
Project Director

A Proposal for Course-Related Library Instruction
for Eleventh Grade A-Level English Students
at Highland High School, Anderson, Indiana

Submitted by:

Sue Casterline and Evelyn Hissey

"Libraries, Librarians, and Secondary School Teachers:
A Program to Develop Research Skills"
Summer Workshop June 9-July 11, 1980
Ball State University
Muncie, Indiana

Introduction

At Highland High School in Anderson, Indiana, there are two situations which prevent students from using the library as completely and effectively as desired. One, a student must have permission to come to the library from his classroom teacher. If the teacher makes little or no use of the library, the student's opportunities for visitation are limited. Two, students who have access to the library often do not know enough about search strategy to find the information they want. Consequently, they leave discouraged, believing that the library does not have the information. The purpose of this project is to establish a course-related library instruction unit for eleventh grade A-level English students. This unit will give the students an opportunity to learn the skills needed to find information, evaluate it, take notes on it and prepare a written report. In addition, the program will attract the interest of the faculty and will lead to the establishment of similar programs in other subject areas of the curriculum.

Four eleventh grade A-level English classes, which represent approximately 120 students, will participate in this unit of study. At Highland, A-level students are a mix of better-than-average and college preparatory students. The instruction will be conducted four times during the school year at six to eight week intervals. Each session will vary in length, and a variety of instructional methods and materials will be used. These four sessions will provide students with a logical step-by-step procedure for researching and preparing a written report.

The unit begins with a self-guided tour of the library and the introduction of the search strategy model presented in the NEH Workshop.[1] Students are asked to choose a topic and follow each step of the model in collecting information. This assignment and all subsequent assignments will be evaluated by the instructors and kept in individual student files in the English classroom. A student will have access to his own file and will be encouraged to refer to it as the unit progresses.

In the second session the students are taught the fundamentals of note taking and report writing. Students tend to copy information verbatim from sources without giving credit and without gaining any real understanding of the material. With this instruction, students should be able to identify important points and summarize information in their own words.

Learning the special features of nine information sources in American literature and biography is the purpose of the third session. Additionally, the student should gain an understanding of the limited resources of the high school library and an awareness of the other resources available at public, college and special libraries. Evan Farber writes that it is sometimes easier to teach a foreign student to use the library than it is to teach a student whose understanding of search strategy and information sources is limited to the materials available in his high school library.[2] Certainly, one of the aims of this library instruction in general is to help students develop a sense of perspective about their library.

Finally, in the last session the students apply their new knowledge of search strategy, note taking, report writing, and literature sources to develop a good four to six page report about an American author. As Nordling states, "library skills must be taught in conjunction with subject-matter research, research which the teacher considers necessary to the learning going on in the classroom."[3] Recognizing this fact, the topics for this report are American authors studied in the eleventh grade A-level English course. For the most part students will have been exposed to one or more works by each of the authors on the list, and they may select the author of their choice.

Reading in the library literature has confirmed our own belief that a need for library instruction at the secondary level exists and that the most effective instruction is related to a specific course of study or a specific need. Many approaches to library instruction have been tried. Some examples are Shankman's worksheets,[4] the University of California, Davis, handbook,[5] and Nordling's programmed text.[6] All of these methods were developed to meet a specific need as perceived by the authors in their particular situations. Likewise, we have developed a unit which we feel will meet our needs and which we feel incorporates Biggs' five essentials for effective course-related library instruction:"1) librarian initiative and responsibility; 2) involvement of the classroom teacher; 3) individualized planning to allow for maximum relevance to the particular course and assignment; 4) a clear, self-instructional supplementary handout; and 5) immediate student application of the information provided."[7]

As we prepare to implement this program, we are aware of the need to be flexible and astute about the program's acceptance among students and faculty. We are committed to making this program a part of our curriculum because we feel it is a beginning in giving our students a "lifelong set of tools for building a ship to keep them afloat on the pool of knowledge which nowadays seems to be growing at an exponential rate."[8]

The Learning Objectives [9]

First Session:

An Introduction to the Highland High School Library and Search Strategy

Terminal Objective:

The student knows the locations of various components of the library, the circulation policies and the librarians.

Enabling Objectives:

On a map of the HHS Library the student can locate the reference, fiction, nonfiction, periodical, story, paperback and professional collections, the index table, the circulation desk, the listening room, the career center, the card catalog, the Sears Subject Heading List, the vertical file, the A-V room, the newspaper and current periodical area, the classroom, and the librarians' offices.

The student will give the circulation policy for A-V materials, periodicals, vertical file, reference books, and other books on the back of the map.

The student will introduce himself to the librarians and obtain their signatures on his map.

Terminal Objective:

The student understands search strategy and uses it to gather information.

Enabling Objectives:

When asked, the student will define search strategy as "an organized plan for conducting a literature search on a specific topic."

When given a blank copy of the search strategy model, the student will correctly label each step.

The student will choose a topic of his general interest and, using search strategy, complete the following tasks:

Read for background information on the topic in either a general or specialized encyclopedia. Give the title, volume, edition, page numbers of the book used.

Using the card catalog, locate one book by or about the topic. Give the title, author, publisher, date of publication and call number for the book. Give one subject heading for the topic besides the one used. See Sears List of Subject Headings.

Using the Reader's Guide, locate one article about the topic. Give the name of the periodical in which the article appeared, the title of the article, the author's name if given, the volume, the page number and the date of publication.

The Syllabus

First Session:

An Introduction to the Highland High School Library and Search Strategy

Estimated length of session: 3 days
Location: Library and library classroom
Instructors: S. Casterline and E. Hissey

First Day:

1. Welcome, introductory remarks
2. Distribute maps
3. Students work exercise
4. Students complete and hand in by end of the period
5. Instructors correct sheets

Second Day:

1. Instructors return previous day's work sheets and hold brief discussion
2. Instructors introduce search strategy using the model presented at workshop
3. Put diagram on board
4. Give examples of materials that can be used at each step--supplement our collection with materials from a larger collection to help students understand the many, many sources available[10]

5. Instructors distribute blank strategy model
6. Students complete and hand in
7. Instructors check

Third Day:

1. Instructors return models and hold brief discussion
2. Instructors distribute search strategy work sheet
3. Students complete sheet and hand in
4. Instructors check for errors
5. Work sheets not completed correctly are returned to the student with instructions and suggestions--the exercise must be completed correctly and the student will be expected to redo it until he succeeds
6. All materials used during the three day session will be collected and kept in individual files for each student--files will be kept in the English classroom and students will have access to them

The Materials

Map--See attached example #1
Blank search strategy model--See attached example #2
Search strategy work sheet--See attached example #3

Supplementary Materials

Print:

Christ, p. 233-240
John & Yates, p. 77-80, 83-85
McDougal, p. 247-252, 262
Warriner, p. 491-501

Non-print:

B31 Card Catalog
FS1609 Libraries and Learning Resources
B29 Reader's Guide
C19 Reader's Guide
I17 The Encyclopedia

The Learning Objectives

Second Session:

An Introduction to Note Taking
and Report Writing

Terminal Objective:

The student will be familiar with some note taking techniques and procedures for developing written reports.

Enabling Objectives:

The student will complete the sections on note taking in the grammar textbook.

The Syllabus

Second Session:

An Introduction to Note Taking
and Report Writing

Estimated length of session: 5 days
Location: English classroom
Instructor: E. Hissey

Miss Hissey will take the students through selected exercises in the text, Christ, p. 160-167.

The Materials

Textbook, Christ, p. 160-167

Supplementary Materials

Print:

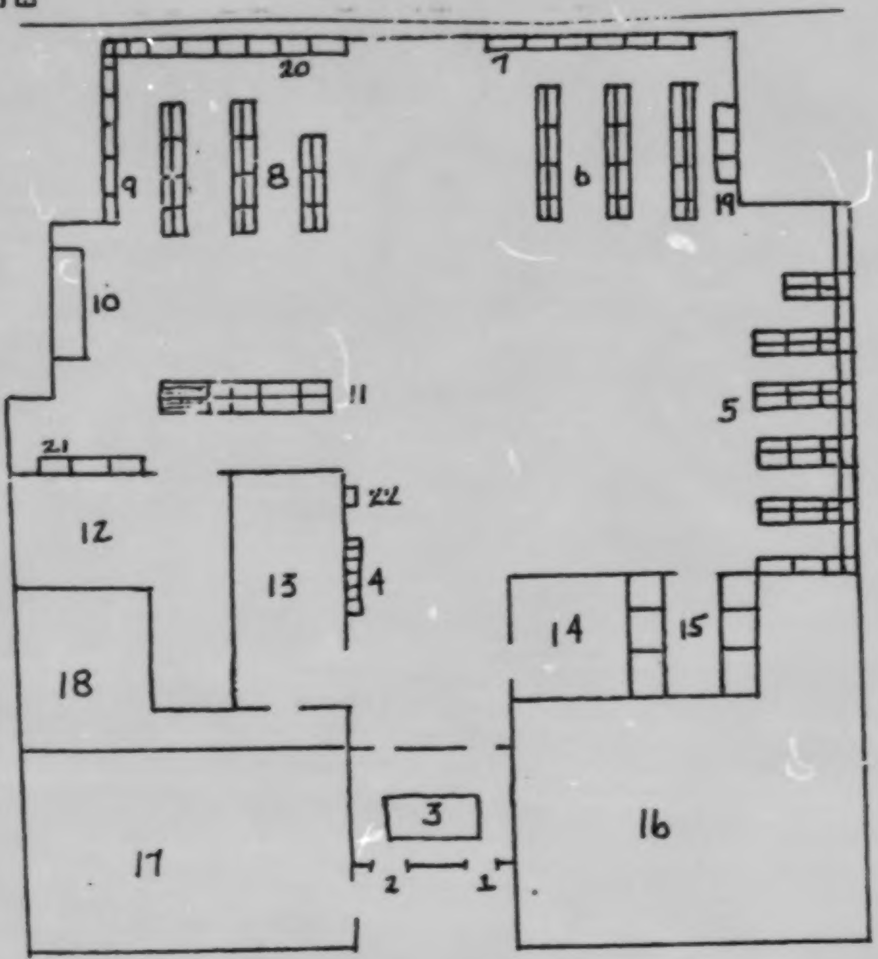
Campus Skills Worksheet: Note Taking
MLA Handbook
Prentice-Hall Handbook for Writers, p. 397-438
Warriner, p. 433-435

Non-print:

FM482 Easy as ACB
Tape491 How to Research and Write a Report
TR3 Library Skills

Individual Exploration of the Library
Highland High School
Anderson, Indiana

SC/EM Sample # 10



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Identify the areas represented by numbers:

1. ____
2. ____
3. ____
4. ____
5. ____
6. ____
7. ____
8. ____
9. ____
10. ____
11. ____
12. ____
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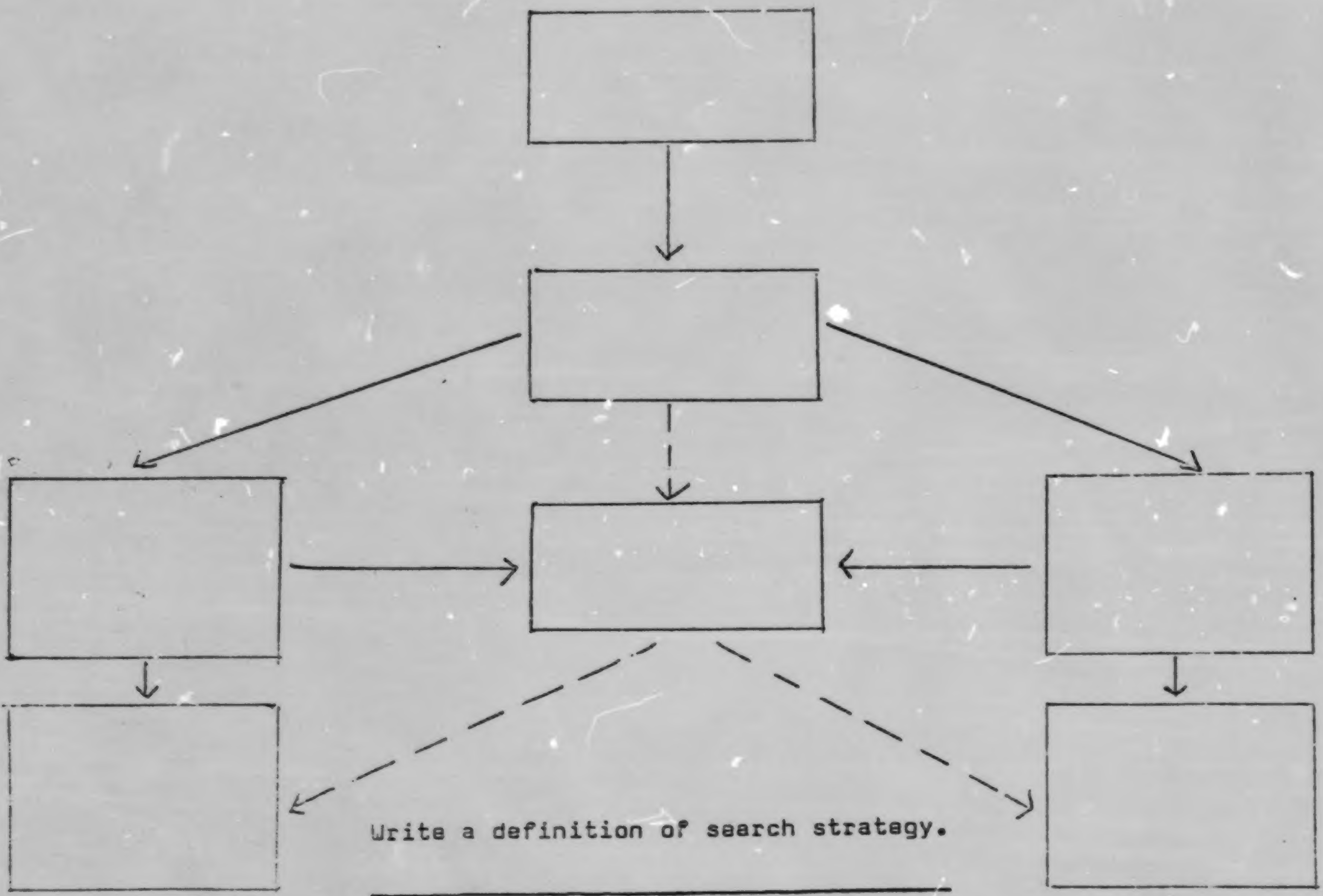
21. ____
22. ____

SC/EH
Example #2
11

Search Strategy Model
Highland High School Library
Anderson, Indiana

Label each box appropriately:



Write a definition of search strategy.

____

____

SC/EH
Example
12

Search Strategy Work Sheet
Highland High School Library
Anderson, Indiana

Select a topic of interest to you. Some suggestions are baseball, water skiing, the occult, chess, race car driving, Robert Redford, horseback riding. When you have selected your topic, complete each of the following exercises.

1. Read for background information on the topic in either a general encyclopedia or a specialized encyclopedia. Give the title, volume, edition, page numbers of the book used.

* 2. Using the card catalog, locate one book by or about your topic. Give the title, author publisher, date of publication and call number for the book. Give one other subject heading for the topic by using Sears List of Subject Headings.

** 3. Using the Reader's Guide, locate one article about your topic. Give the name of the periodical in which the article appeared, the title of the article, the author's name if given, the volume, the page number and the date of publication.

* If you need review on the use of the card catalog, pick up a copy of directions at the card catalog. If further explanation is needed, see your textbook, Modern English, p. 238-40.

** If you need review on the use of the Reader's Guide, pick up a copy of directions at the index table. If further explanation is needed, see your textbook, Modern English, p. 238-40.

Evaluation

Students' performance will be evaluated at the end of each session of the library instruction unit. How well the students have understood and assimilated the information presented to them will be reflected in their performance on the written assignments which are a part of every unit. Since the students are required to complete every exercise correctly, the number of assignments returned for revision or completion willbe one indication of the success or failure of the program. Secondly, the students' in-class discussion will indicate their general attitude about the study. Thirdly, the quality of the final papers including notes and bibliography will determine how well the students were able to apply the information they were given. Finally, a written evaluation designed to measure the students' attitudes toward the unit and its usefulness for them will be given on the last day of the last session.

Notes

[1] Search Strategy Model. College and Research Libraries. Included in materials for Ball State University English 104 Library Instruction.

[2] Evan I. Farber, "Earlham College Program," in *Educating the Library User*, ed. John Lubans, Jr. (New York: Bowker, 1974), p. 150.

[3] Jo Anne Nordling, *Dear Faculty A Discovery Method Guidebook to the High-School Library* (Westwood, Mass.: Faxon, 1976), p.xi.

[4] Florence V. Shankman and Robert Kranyik, *How to Teach Reference and Research Skills* (Teachers Practical Press, 1964)

[5] Carol A. Rominger, ed., *Handbook for English 48 Introduction to Library Research & Bibliography* (Davis: University of California, 1975)

[6] Nordling

[7] Mary Biggs, "A Proposal for Course-Related Library Instruction," School Library Journal, Jan. 1980, p. 37.

[8] Nordling, p. 10

[9] We used the information presented in "Developing Objectives for Library Instruction" by Jacquelyn M. Morris at the New York Library Association Workshop at Lake Placid, N.Y., in 1976 to develop our objectives.

[10] Farber, p. 151. Farber says students need to understand three things to function in college library: 1. The Reader's Guide is not the only index; 2. The card catalog is a location device--it tells nothing about which books are good or bad--student must have knowledge of bibliography; 3. Student must be aware of the government publications, essays, newspaper, that cannot be located through the card catalog.

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Rominger, Carol A., ed. *Handbook for English 48 Introduction to Library Research & Bibliography*. Davis: Univ. of California, 1975.

Search Strategy Model. College and Research Libraries. Included in materials for Ball State University English 104 Library Instruction.

Shankman, Florence V. and Robert Kranyik. *How to Reference and Research Skills.* Teachers Practical Press, 1964.

The United States in Literature: All My Sons Edition. Glenview, Ill.: Scott, Foresman, 1973.

Warriner, John E. *English Grammar and Composition Complete Course.* Chicago: Harcourt, 1965.

Non-Print Materials Available at the Educational Research and Resource Center, Anderson Community Schools, Anderson, Indiana:

B31	Card Catalog
FS1609	Libraries and Learning Resources
B29	Reader's Guide
C19	Reader's Guide
I17	The Encyclopedia
FM482	Easy as ACB
Tape49	How to Research & Write a Report
TR3	Library Skills
I20m	Books for Biography
FS808	Constructing Reports
B33	Using the Library for Research

Library Skills Instruction
Integrated in a Study Skills Unit

by

Ruth Creech and Judith Sorrell
New Castle Chrysler High School
New Castle, Indiana

The National Endowment for the Humanities Workshop
Libraries, Librarians, and Secondary School Teachers
June--July 11, 1980

C/S

Library Skills Instruction
Integrated in a Study Skills Unit

For several years the English faculty of New Castle Chrysler High School has observed and expressed concern about the seemingly non-existent application of fundamental study skills demonstrated by far too many of our students. Some teachers have generalized that the problem is one of motivation and, no doubt, motivation, or rather the lack of it, is a demon. Rather than submit to this single analysis, the English faculty has continued to say, "We need to stress study skills. Why not offer a week or two unit for every student at the beginning of each year?" These teachers believe that if study techniques are emphasized in specific ways many of our students will experience greater success from the efforts they elect to use. There will be those students difficult to motivate, but we believe that successful experiences will serve to inspire many students to direct some real attention to the learning process. Unfortunately, there have been constraints postponing a concerted effort to develop a study skill unit -- TIME, MONEY, ENERGY. Though our curriculum articulates sequential and integrated instruction of study skills and, though we all mouth that we "teach" study skills, we have yet to produce consistently students who actively demonstrate they are equipped with these fundamentals. As a result of the National Endowment for the

Humanities fellowships and the efforts of our team, beginning the fall semester of 1980 a modification will be implemented in the English curriculum for non-college bound tenth graders. This project is to be a part of the first six week unit of study required for these students.

The primary goal of the project has been to develop a unit of instruction for the study of how to search and gather information from the school library and similar community resources. Acquiring familiarity with the library and its wealth of information is central to the program:

> A functionally literate adult knows how to find the answers to problems, knows how to keep informed and intellectually alive. Educating for functional literacy is the overriding goal to the school's instructional program: learning how to learn and how to use the library is the senior high school library's contribution to helping students achieve a high level of functional literacy.[1]

Our concern comes from observing students' attitudes toward tasks that require using library resources and their frustration evident during attempts to find information without any sense of understanding the process or means available to them. This unit seeks to help the student with his studies and with his self esteem by providing experience applying resource tools to use whatever they are needed for successful studying and personal enjoyment.

> The purpose of teaching media skills on all levels of formal education is to enable individual students to bring order out of informational chaos, to develop confidence in their ability to find answers and needed information as they work out the complexities of life and seek directions for personal growth.[2]

We do not expect the skills experienced to stay with the student after such a brief exposure. We do expect that when the student has a future need for these skills, whatever the context of the need, he will be better prepared for success because review and reinforcement can take place with those who have become "library-wise".[3]

The literature about library skills instruction specifically embraces the concept of sequential instruction integrated within subject content experiences. In 1933, Lucille F. Fargo observed the growing prominence of the idea "...that various library units should be provided for in connection with curricular subjects at the points where the need for instruction arises."[4] Chase Dane echoes the idea by saying:

> ...most important...is the meaningfulness of the instruction given. Library instruction must be properly motivated; and it must be put to use as soon as it is given. Library

instruction must be taken out of the vacuum in which it is now too often taught.[5]

Integrated instruction of library skills is not, therefore, a new twist in philosophy.and the articulation of such instruction is evident in the scope and sequence of many curriculum guides -- including our own.[6] Nevertheless, most materials prepared for teaching library skills and exercises offered as examples continue to provide instruction isolated from related and immediate subject needs of the student.[7]

The problem emerges that what is stated philosophically about library instruction is rarely practiced. Curriculum supervisors may wince and classroom teachers may well bristle in defense when questioned about library skill instruction because "they" teach these skills. We do not question that skills are taught, although we do wonder why students continue to be baffled by the mysteries contained in libraries and why students are uncomfortable about using libraries as a source for solving problems which require the search for information. Jo Anne Nordling shares our observations;

> In my experience...too many students enter high school unable to utilize the library as a working tool for their personal and academic needs. As one high school teacher said, "The poor students know how to copy out of the encyclopedia; the good students know how to use the Readers' Guide,

look up books in the card catalog and copy out of the encyclopedia."[8]

We suggest there are many constraints, any one or any combination of which are affecting the success of integrated library instruction, for we have experienced some of these and have observed in others what we believe to be the products of these constraints.

"...the most effective library instruction is performed by a competent, personable librarian with--and this is crucial--the advice, presence, and reinforcement of the classroom teacher."[9] Richard Sorenson draws the relationship between the librarian and the teacher closer by suggesting a team approach "...is believed to be most effective."[10] The effective team approach, however, creates a principal constraint. The cooperative effort to plan, to implement, and to evaluate the instruction requires a basic agreement about the philosophy of integrated instruction, open communication among team members, and cooperative decision making about the mode of instruction, its content, and who assumes what responsibilities. There is no room for petty personal whims or sensitive professional egos:

> An effective skills program requires the planned use of teaching and learning resources appropriate for developing specific skills...The librarian shares this responsibility

for teaching skills and for providing resources to expedite the teaching and learning of skills.[11]

A second constraint may be that the librarian and the classroom teacher lack the time needed to develop a full series of experiences relevant to subject content or they may not have the degree of creativity to recognize potential situations for skill integration.[12] The classroom teacher may even lack sufficient background knowledge about available resources to encourage the degree of sophistication in a search strategy appropriate for student needs.

A fourth constraint of even greater impact is a library with resources too limited to meet realistically the needs of integrated instruction or a program which seeks to accomplish too much, in too short a time, for too many students. An effective program must have the philosophical and financial support of school administrators. The program must guard against becoming isolated as belonging to a single department or to specific individuals. A successful program must anticipate and want an increase in the demand for library services.[13]

Despite this lengthy catalog of constraints, the concept is worth initiating. We have no quarrel with the concept of sequential development K-12. Our concern and problem, unlikely ours alone, is one of implementation of objectives rather than that of articulation. We accept properly motivated instruction put to use as soon as it is given. We accept instruction "...planned as an integral part of a course rather than as an attachment or addition..." because it promises to provide the most interesting approach.[14] We accept that practical, hands-on experience is valuable and likely the best method to motivate and provide learning experiences that last. Still, we must answer the questions about how to do our program so that it incorporates these characteristics within our particular constraints.

"There are no library skills per se--only study skills. All study skills are the shared province and joint responsibility of all who teach and should be an integral part of the planned, ongoing classroom teaching and learning program."[15] English teachers and librarians, stand up and cheer! But wait, the conventional wisdom of education may not be ready for this. If Jeff cannot use an index to periodical literature, it will not be the science, social studies, or business department curriculums waved in admonition; it will be the librarian and the English teachers who have failed to do the job.

So, whatever name it is given, implicit in the acquisition of skills needed to search and gather information is the need to develop the student's ability to use information resources collective in libraries. Whatever philosophy of education is currently influencing curriculum development, it remains implicit that to find information one needs fundamental skills and then, once information is located, additional skills are required to use the information efficiently and effectively. Regardless what the ideal situation should be, the real situation is the challenge for the efforts of the school librarian and the classroom teacher.

This project's unit will be implemented during the fourth and fifth weeks of the fall semester. Long before students have "in library" activities, they will take an attitude survey containing items directed toward the library and the skills needed to use its resources. During the first three weeks of the study skills unit, students will review, reinforce, and develop improved practices for efficient and effective study.

At least two days before "in library" instruction begins, the classroom teacher will prepare students with setting a purpose for using library resources, valuing encyclopedias as sources of information, and providing experiences to develop students' skills in reading periodical index entries with understanding.

Since there are eleven sections of students involved during a six hour school day, most hours there will be double class groups scheduled for library instruction. This puts a premium on careful planning for activity logistics and student management. At any given time during most activities, students will be divided into three or four separate activities depending which task worksheet they receive. Eventually all will complete all tasks.

The librarian will give large group instruction for explanaion of library features and resources, but it will be as survey and quick pointers rather than detailed lecture. The emphasis is a hands-on experience using resources. The challenge has been to design instruction and activities that meet the criteria of being individualized and as relevant as possbile. The methods chosen are not new. The task designs are eclectic, intended to require a minimum of instruction so that the activities become nearly "find-it-yourself" tasks with teachers and librarians nearby to help when students are stymied.

Efforts to individualize and make the search for information meaningful include: individualized questions for title-author catalog task; free choice of topic for encyclopedia, information file, and periodical index tasks; seven subject choices in the almanac task; selection of a career of personal interest in the Occupation Outlook Handbook task; open selection of product to be investigated in Consumer Reports.

The tasks call for a variety of responses: one (sorting catalog cards) requires no writing; vocabulary tasks are check-lists; another task requires labeling a diagram; others call for comparison and contrast; some require answering specific questions; and others call for decision making before the task can begin.

Tasks are designed so that when the student may select what he wants to know, he may relate his search to the topic chosen before the unit began and his search may assist him in meeting the requirements of another course or a personal interest. When students follow through their topics, they will rarely need to use exactly the same resources at the same time. Furthermore, if the search topic is selected wisely, there should be little need to arrive at identical responses.

Many students in this program are expected to have some difficulties with reading and writing skills, therefore, tasks are generally brief and include a form to assist the structure of students' responses. Each task has its main objective stated so that students may recognize the lesson's intent.[16] Although the exercises will be part of means to evaluate students' progress, they are intended to be learning devices not tests of skill mastery.

Finally, at the conclusion of the second week, students will be given the opportunity to evaluation the activities experienced with individual reactions assessing the success of instruction and of their own learning. The attitude survey will be given a second time so that teachers may gain a general view of the impact on students. Students may be given written questions or checklists for response concerning content learning gained and/or teacher observation of students during activities and student products resulting from task worksheets for these activities may be used to evaluate individual success. It would be enlightening and desirable to assess carry-over into content areas. At the moment, no instrument or method is proposed for this purpose. Teachers in science and business courses might be asked for observations they have that might reflect this instruction. Our intent is to keep content faculty informed about what we believe we are doing and ask them what might be done to reinforce the successful application of skills from this unit in their own programs.

When these students are in the second semester program, their English teachers will be ready to review, reinforce, and continue development within the content of writing tasks assigned.

Essential to the success of this unit is the cooperative efforts of the librarian and the teachers working together, meeting at least once a week before, during, and after the two week segment, so that there is an agreeable and consistent plan of purpose, clear understanding of the instructional content, and the methods, logistics, and student activity management during the "in library" experience.

A teacher/librarian time schedule appears at the beginning of the course syllabus to indicate the pattern of content instruction and the sample task worksheets demonstrate characteristics previously described.

Extensive use of audio-visual materials has been avoided purposely. Such materials may serve as review and used for make-up work, but even those visuals prepared with the students' own library portrayed are a weak substitute for the real thing. The library experience needs to be students using materials not just hearing about and seeing them.

Specific study of dictionaries has been postponed until a later unit of instruction when we believe it to be of greater relevance.

The study of the card catalog has been placed in the second week of the unit intentionally. We wish students to develop a search strategy that seeks general background reading in encyclopedias and periodical literature before they approach card catalog information. Our rationale is that this reading and using these indexes will help students identify possible subject and subheadings that might not occur to them before using the catalog. Thus, the students might have a better handle to identify titles relevant to their needs. Our experience has been that students consult the card catalog, become frustrated when there is no title with their topic clearly indicated, and give up the search before they have exhausted possibilities existing for them. "Unfortunately it is true that in many libraries used before the student reached the academic level, the card catalog is the access route to most of a library's holdings."[17] Thank goodness our library is not so limited. We want all of our students to know there are many places to find the information they may need.

We expect at least three areas of impact from this unit. The first is that students will become "library-wise". A search strategy process should make them more efficient and effective library users. Personal contact with the librarian as a teacher should make students comfortable about asking for help. We hope for a carry over effect of immediate use and future application to satisfy adult needs whatever information source may be used.

A second impact is that on the teacher-librarian team who have worked together developing and implementing this project. The experience so far has made it very clear that only with input from each can a unit hope to be effective. Identifying objectives, constructing specific task content and worksheets, and solving problems of logistics and student management, all need the tempering and brainstorming of each team member. A spin off benefit desired is that other teachers will observe improved student interest and products. From this may result a "I want this too" syndrome from other teachers.

The third impact should be on the library. As a result of each cooperative teaching venture, material use will be accelerated and new needs emerge. Purchase items will be better defined and, because they have been generated from a real need, are apt to be better utilized.

C/S

Notes

[1] Ruth Ann Davies, "Educating Library Users in the Senior High School," in *Educating the Library User,* ed. John Lubans, Jr. (New York: Bowker, 1974), p. 47.

[2] Richard Sorenson, "Media Skills, Right Attitude Needed by Staff, Communicated to Students," *Wisconsin Library Bulletin,* 73, (1977), p. 149.

[3] Jo Anne Nordling summarizes conditions articulately in "The High School Library and the Classroom: Closing the Gap," in *Progress in Educating the Library User*, ed. John Lubans, Jr. (New York: Bowker, 1978), p. 45.

[4] Lucille F. Fargo, *The Library in the School* (Chicago: American Library Association, 1933) p. 151.

[5] Chase Dane, "Library Instruction in a Vacuum," in *Teaching for Better Use of Libraries,* selected by Charles L. Trinkner (Hamden, Conn.: Shoe String Press, 1969) p. 8.

[6] Examples to examine include: Sulphur Springs Independent School District, Texas *Guide for Development of Library Skills and Services in Grades K-12*, (prepared by Dept. of Library Science East Texas State University, 1972) 34p. and *Curriculum Guide for Teaching Library Media Skills*, K-8th, prepared by Mary Gillespie and others (Toledo Public Schools, Ohio, 1974) 75p.

[7] Examples examined include: Marie A. Toser, *Library Manual: a Study-Work Manual of Lessons on the Use of Books and Libraries*, 6th ed. (New York: H. W. Wilson, 1964) Mary Margrabe, *The "Now" Library Media Center A Stations Approach With Teaching Kit*, (Washington D.C.: Acropolis, 1973); California Association of School Librarians, *Library Skills: A Handbook for Teachers and Librarians*, (Belmont, Calif.: Fearon, 1973); and Lois Fannin, *Guide to Teaching Library Education in Junior and Senior High and High School*, (Long Beach, Calif.: Long Beach Unified School District, 1962).

[8] Nordling, *The High School Library*, p. 45.

[9] Mary Biggs, "A Proposal for Course-Related Library Instruction," *School Library Journal*, 105, January, 1980, p. 36.

[10] Sorenson, p. 150.

[11] Ruth Ann Davies, *The School Library: A Force for Educational Excellence*, (New York: Bowker, 1969) p. 200.

[12] Eleanor E. Ahlers, "Instruction in Library Skills," *School Libraries*, 21, Spring, 1972, pp. 23-25.

[13] Team conference with Thomas Moore, 12 June, 1980.

[14] Evan Ira Farber, "Library Instruction Throughout the Curriculum: Earlham College Program," in *Educating the Library User*, ed. John Lubans, Jr., (New York: Bowker, 1974) pp. 154-156-

[15] Davies, *School Library*, p. 201.

[16] Jo Anne Nordling, Dear Faculty, a Discovery Method Guidebook to the High School Library, (Westwood, Mass.: F. W. Faxton Co., 1976) p. 8.

[17] Millicent C. Palmer, "Why Academic Library Instruction?" in Library Orientation, Papers presented at the First Annual Conference on Library Orientation held at Eastern Michigan University, 7 May, 1971, ed. Sul H. Lee, (Ann Arbor, Michigan: Pierian Press, 1972) p. 8.

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C/S

Project Syllabus
Library Skills Instruction
Integrated in a Study Skills Unit
Looking in the Right Direction

General Objectives:

The student will be able -

To develop his ability to identify, locate, and use a variety of resources to search and gather information he needs for his studies or his personal enjoyment.

To use the library with a feeling of confidence and assurance that the librarian is there to assist his search for information.

To grasp and respect that others use the same resources.

To recognize additional community informational centers.

Library Unit - LOOKING IN THE RIGHT DIRECTION

Instruction Time Schedule

During the first week of Study Skills unit........	Administer student attitude survey.
Two days before classes meet in library..........	Establish purpose for unit study. Encyclopedias are valuable resources. Instruction on periodical indexes.
Day One in library.............	Procedures and location of physical features.
Day Two in library.............	Location of information sources.
Days Three and Four............	Student tasks using the encyclopedia, periodical index, information file, and microform reader.
Day Five in classroom..........	Instruction on using card catalog.
Days Six and Seven in library..	Student tasks using the card catalog.
Days Eight and Nine............	Student tasks using special reference resources.
Day Ten in classroom...........	Review search strategy--Bringing it all together.
Additional time as needed......	Administer student attitude survey second time. Formal evaluation of student. Student evaluation of unit.

English .

Student Survey

You may put your name on this survey, but it is not required.

Respond to the items by putting a circle around either YES or NO.

YES NO 1. I like to read at home.

YES NO 2. I like to read at school.

YES NO 3. I have a study hall.

YES NO 4. I have used the school library within the past three weeks.

YES NO 5. I don't know how to check out materials from the library.

YES NO 6. The library never has the information I need.

YES NO 7. My assignments do not require that I use the library.

YES NO 8. I know the difference between fiction and non-fiction.

YES NO 9. The school library has more than four different sets of encyclopedias.

YES NO 10. The encyclopedia should not be used to get information for a report or a speech.

YES NO 11. I know where to find books of fiction in the school library.

YES NO 12. I think it should be possible to check out magazines from the library.

YES NO 13. I think I know how to use The Readers' Guide to Periodical Literature.

YES NO 14. I find it easy to use The Readers' Guide to Periodical Literature.

YES NO 15. I like to use the school library.

YES NO 16. The library has so many books it isn't important to return books as soon as I have finished using them.

YES NO 17. Since there are no overdue fines it isn't important to return books as soon as I have finished using them.

YES NO 18. Too often the books I need are never in the library when I want them.

YES NO 19. Too many of the materials I need can only be checked out overnight.

YES NO 20. I would never take a book from the library and keep it.

YES NO 21. I know how to use the microform equipment in the library.

YES NO 22. I like to use the Henry County Public Library.

YES NO 23. I have used the Henry County Public Library in the past year.

YES NO 24. My teachers encourage me to use library resources.

YES NO 25. My teachers encourage me to read library books.

YES NO 26. The school librarian has helped me locate information I needed.

YES NO 27. I think I know how to use the card catalog to find books I need.

YES NO 28. I think I should not ask for help from the librarian because I should know how to use library resources.

YES NO 29. The library has so many books, it doesn't matter if I take one or two and keep them.

YES NO 30. I would use the school library if it were open until 5 p.m.

YES NO 31. I would use the school library if it were open in the evening from 7 p.m. to 9 p.m.

YES NO 32. I think talking with friends should be allowed in the library.

YES NO 33. I know what information the Dewey Decimal System provides.

YES NO 34. When I need to use the library for my assignments, I do not know how to find what I need.

YES NO 35. If I have a library book that I forgot to check out, I keep it rather than explain that I forgot.

YES NO 36. I am concerned that the books I use from the library may be needed by another student.

YES NO 37. The topics we study in my classes do not interest me.

YES NO 38. I think the library loses nearly as many books each year as it buys.

YES NO 39. There are only two libraries in New Castle.

YES NO 40. If I need material that is not available from the school library, there is no way to get it.

What would help you improve your skills in locating and using library materials?

Please indicate at least two items.

Library Unit - LOOKING IN THE RIGHT DIRECTION
Using The Readers' Guide to Periodical Literature

Teacher Resource Guide for classroom instruction before "in-library" activities. (Time - approximately two days)

Objectives: The student will be able -

To gain the information he needs to read and interpret an entry in this index.

To explain the value of periodical information and the aid this index provides.

To describe the way to decide which volume to use to locate the information he needs.

To search for material he needs for a topic of interest.

Instructional procedures, content, and materials needed.

Students need to understand the materials of this study will be needed for activities they will do in several days. Note taking should be encouraged.

Students should be given a vocabulary list of terms they will likely encounter in this study and the library study to come. Teach these terms as they appear in the content of the lessons.

Generate discussion/instruction about the following:

Why use periodical information?
Why use The Readers' Guide?
Which volume should be used?
How to read an entry?
How do we know our library has a periodical wanted?
What can I do if the issue I want isn't in our library?
How do I get an issue this library has?
How do I subscribe to a periodical I want?

To study entries, use class sets of sample guides, old copies (bound and unbound), and transparencies. Make this a hands-on learning exercise as much as possible. Have students assist each other as necessary. Practice locating specific parts of an entry. Differentiate title of articles and titles of magazines. Practice filling out call slips for periodicals.

Prepare students in every way imaginable for the library activities.

Vocabulary

periodical
index
supplement
entry
cross reference
bound/unbound
annual
volume
issue
see/see also
microform
microfilm
microfiche
subject heading
current

Add terms as necessary.

During this activity, at some point, require each student to identify a topic of interest to him that he has encountered during this study or that is directly related to a subject he is studying in another course.

There is no need to do any formal evaluation during this two day activity. Observe student involvement carefully. As it is possible, give individual assistance to any who appear to be experiencing considerable difficulty.

Hope for carry-over from this instruction to the activities designed to take place in the library. Observation of student success there will evaluate their learning and your instruction.

Follow-up activities may be required and then evaluation on a formal level may take place.

The real evaluation will come the second semester when students will need to search and gather information for report writing. It will also come from student indications of feeling more at ease using this resource whenever they may need to do so.

Library Unit - LOOKING IN THE RIGHT DIRECTION
Using the Readers' Guide to Periodical Literature

Objectives: The student will be able -

To increase the skills needed to locate and gather information by using the Readers' Guide to Periodical Literature index.

To realize not all periodicals are immediately available in the school library but that there are alternative sources to use.

To assess the value of periodical information.

To recognize the complexities of subject headings and cross references.

To recognize that not all periodical articles identify authorship.

Instructional procedures, lesson logistics, and student management.

Before the library exercise the student will have selected a topic to investigate. The teacher may find it necessary to assist the topic selection so that the student has a successful experience.

Before the library exercise, classroom instruction will be aimed at understanding RGPL entries - abbreviations, subject headings, cross referencing, differentiating bound annuals and current guides. Library policy about using periodicals will be reviewed. The process of completing call slips will be demonstrated and students will practice this. If the school library does not have the needed periodicals, the student will be informed of alternatives.

Microfilm and microfiche readers will be set up so that students may observe their operation. There is a handout explaining what microform is and how to use it.

This library exercise will be one of three others that students will be assigned during a two day time period in the library, so that demand on resources is balanced to avoid confusion, frustration, and waiting. When students have completed this assignment, it is turned in to the teacher and another worksheet is given until everything for this session is completed. Student assignments will be returned during class with written remarks as needed and oral commentary from teacher to review areas of success and those needing more attention.

Evaluation may include student checklists, teacher observation, written quiz, satisfactory completion of worksheet assignments and/or other appropriate means.

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3.3
C/S

English - Worksheet # 3 LOOKING IN THE RIGHT DIRECTION

Readers' Guide to Periodical Literature

Objective: The student will be able to increase the skills needed to locate and gather information by using the Readers' Guide to Periodical Literature index.

Name

Student topic Teacher Hour

1. Using the RGPL, find an article about your topic. Write in the following information:
   a. Subject heading for the article selected
   b. Title of article
   c. Author of article
   d. Name of magazine
   e. Date, volume and page number(s) of the magazine article
   f. Is this magazine issue in this library? (Look at list.)

      Is this magazine issue on microform in this library? (Look at list.)
   g. If so, fill out a magazine call slip, get the magazine, and read the article. Attach the call slip to this worksheet.

      Is the article difficult, medium, or easy to read?
   h. If the magazine is not available, where might you get a copy of the article you need?
   i. Have you ever used this magazine before this exercise?
2. Using the bound annuals of RGPL, list below all the subject headings you find which have something to do with your topic. Indicate which annual you use.

3. Did any part of this exercise give you particular trouble? Please explain.

English - Worksheet # 10 LOOKING IN THE RIGHT DIRECTION

Occupational Outlook Handbook

Objective: To examine a reliable up-to-date source of career information to identify employment requirements and opportunities for one career.

The Occupational Outlook Handbook is a publication of the United States Bureau of Labor Statistics and is published every two years. The newest issue should be used for the discussion section and for the fourth question of the written section.

To discuss: Using the 1978-79 edition of the Occupational Outlook Handbook look at Chart 10 on page 25. Where are the most job openings expected to be? In which group of workers do you plan to be? Are many openings expected in your job choice?

To read: The pointers on using the handbook that are on the reverse side of the cover.

To answer: Turn to the index of occupations and industries. Choose one in which you are interested and turn to it.

1. What is your choice?
2. What are 3 of the main points discussed?
3. Is there an address to which to write for additional material? If so, what is it?
4. What amount of money can you expect to earn?
5. Into what larger group of occupations does your choice fall?

English - Worksheet #
Occupational Outlook Handbook
Name
Teacher Hour

1. Career choice
2. Main points
   A.
   B.
   C.
3. Address for more information
4. Earnings
5. The group of careers into which mine fits

SEARCH STRATEGY GAME — TIPS FOR WINNING

Square 1: What are your interests? What report will you need to prepare for a class?

Square 2: This will help you, your teacher, and your librarian to determine the direction in which to search.

Square 3: One part of a topic is usually easier to handle than a broad subject.

Square 4: Read an encyclopedia, book, or magazine article to find out how others have limited the subject.

Square 5: Try: general encyclopedias, special encyclopedias, the reference section, and the subject card catalog. This will save time because the bibliographies will list sources of value in books and periodicals.

Square 7: Add to your list through the subject card catalog. Tracings at the bottom of the cards will lead you to related areas.

Square 8: The school and public library are part of a library cooperative (EIALSA). Books and periodical articles from other libraries can be sent to you without charge. ASK.

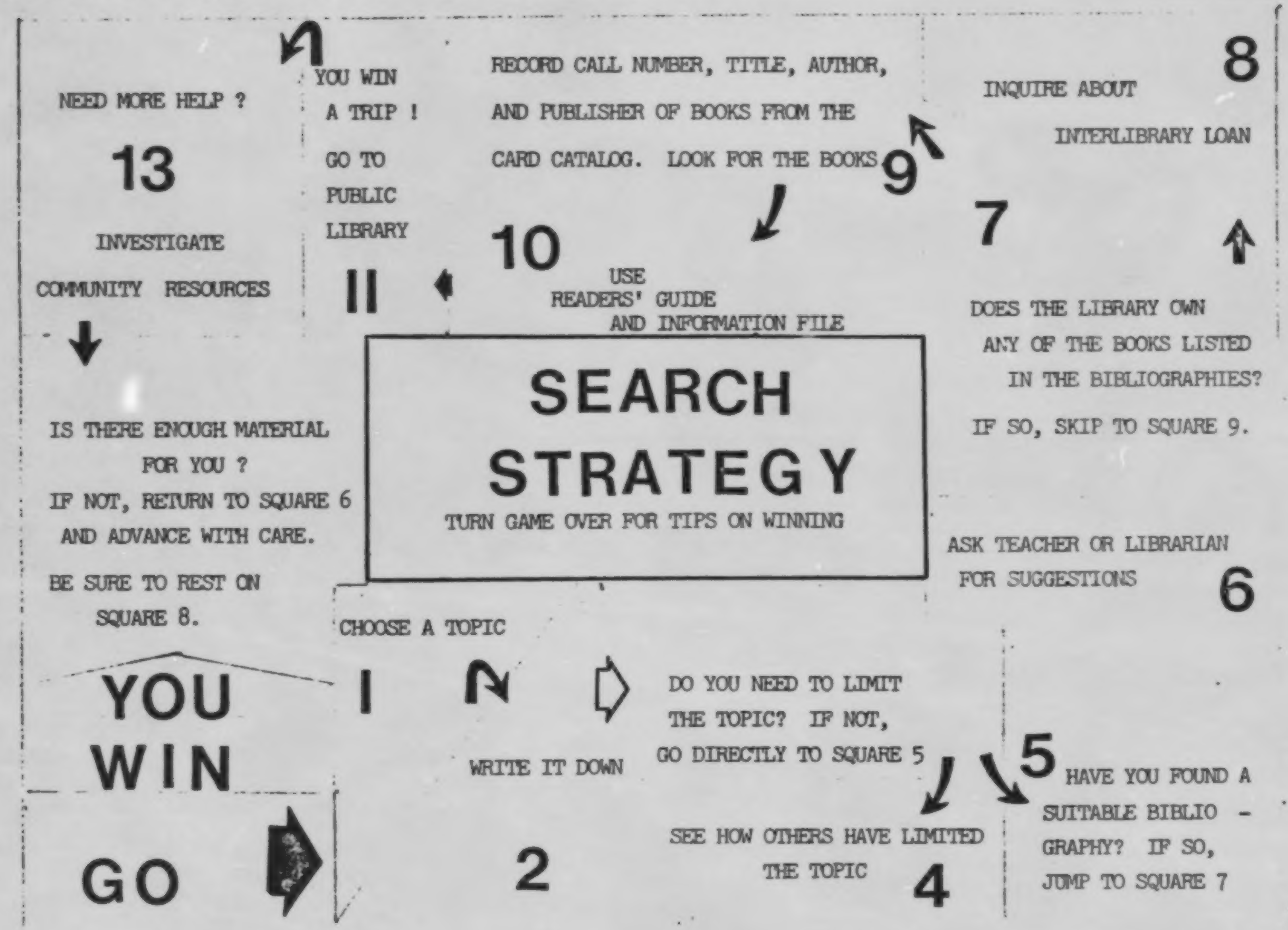
Square 9: This will let you locate the book on the shelf. If the book is not there see if it is checked out. If you wish to use interlibrary loan this information will be needed.

Square 10: This will update the topic.

Square 11: The public library has much material not available at school. Magazines may be checked out from the public library.

Square 12: Everyone needs help sometime. Your questions assist the staff in discovering library problems.

Square 13: The courthouse, state hospital, businesses, and private individuals have books, periodicals, and experience to share.



SEARCH STRATEGY

TURN GAME OVER FOR TIPS ON WINNING

GO

1

CHOOSE A TOPIC

2

WRITE IT DOWN

DO YOU NEED TO LIMIT THE TOPIC? IF NOT, GO DIRECTLY TO SQUARE 5

4

SEE HOW OTHERS HAVE LIMITED THE TOPIC

5

HAVE YOU FOUND A SUITABLE BIBLIO - GRAPHY? IF SO, JUMP TO SQUARE 7

6

ASK TEACHER OR LIBRARIAN FOR SUGGESTIONS

7

DOES THE LIBRARY OWN ANY OF THE BOOKS LISTED IN THE BIBLIOGRAPHIES?

IF SO, SKIP TO SQUARE 9.

8

INQUIRE ABOUT INTERLIBRARY LOAN

9

RECORD CALL NUMBER, TITLE, AUTHOR, AND PUBLISHER OF BOOKS FROM THE CARD CATALOG. LOOK FOR THE BOOKS

10

USE READERS' GUIDE AND INFORMATION FILE

11

YOU WIN A TRIP !

GO TO PUBLIC LIBRARY

IS THERE ENOUGH MATERIAL FOR YOU ?

IF NOT, RETURN TO SQUARE 6 AND ADVANCE WITH CARE.

BE SURE TO REST ON SQUARE 8.

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NEED MORE HELP ?

INVESTIGATE COMMUNITY RESOURCES

YOU WIN

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REPORT WRITING : A COOPERATIVE VENTURE BETWEEN THE ENGLISH TEACHER AND THE LIBRARIAN

Workshop: Libraries, Librarians, and Secondary School Teachers

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The Librarian's Report on "Report Writing: A Cooperative Venture Between the English Teacher and the Librarian"

One of the most frustrating experiences encountered during my first year as a librarian at Washington High School was that, after reviewing the use of the Reader's Guide and other reference tools with freshmen social studies classes, many of the students did not know what to do with the information they found in the library and looked to me for help. Although I had written many term papers as an undergraduate English major, I had no lesson plans or model fo teaching report writing. Furthermore, working in a one-on-one situation, I could help only a few students during each library session. Obviously something neede to be done.

The best approach to the problem, it seems to me, is a combined attack by the English teachers and the librarian. The only scheduled report writing class on the high school level is an essay writing course; since it is offered at the senior level and is designed for college-bound students, it cannot solve the problem of the freshmen. It was decided, therefore, that report writing skills will be taught at the eighth grade level; Conrad Damian will teach a unit on report writing at Harrison School, one of the feeder schools for Washington High School. The skills to be taught and the methodology to be used have been agreed upon by the teacher and the librarian. Thus there will be a continuity and uniformity in the instructional process.

For the high school I have developed a kit which can be used as a review tool by the Harrison students or as a means of individual instruction for students from the other feeder schools. The material in the kit can also be adapted for use with a small group or an entire class.

The purpose of the instructional kit is:

1. to show the student a simple, step-by-step method of doing library research;
2. to teach the student how to organize the research into an acceptable report form;
3. to remove some of the anxiety which generally accompanies such an assignment by providing guidelines and help;
4. to enable the student to achieve success and, as a result, develop a more positive attitude toward the library and the school.

Inasmuch as many of our students come from environments where libraries, books, and learning are not particularly valuable or valued items, this fourth general objective appears to be a very desirable one.

Specific skills to be acquired by the student can be stated as the following behavioral objectives:

> After the student has read and/or listened to the information contained in the kit and has completed the recommended exercises, he/she shall be able to successfully:

1. complete a library search on a subject
2. broaden or narrow a topic
3. make bibliography cards
4. formulate a thesis statement
5. forge a preliminary outline
6. take notes
7. organize a final outline
8. produce a rough draft
9. compose a final report
10. write footnotes
11. construct a bibliography

These specific objectives are also applicable when the librarian presents the information orally to a group of students in the library.

Since the students for whom this unit has been designed vary greatly in ability and experience, the reading level of the material in the kit has been kept fairly low. The kit consists of three parts: two are typewritten pages assembled in folders, and one is a cassette tape with exercises. The first booklet--from which the script for the tape recording has been adapted--is entitled, "Research Report Writing." It is designed to lead the student from the initial library research to the writing of the report. Examples of various techniques (such as footnotes, outlines, etc.) are typed on colored paper. A simple flow chart lists the major steps in report writing; another flow chart leads the researcher from general encyclopedia to specific library sources. Examples are given which illustrate how to broaden or narrow a topic. The importance of a thesis statement is explained. Procedures for taking notes, writing bibliography cards and making a preliminary outline are also dealt with. Worksheets are provided in the Appendix which allow the student to practice the various skills. At appropriate points in the folder, it is suggested to the student that he/she complete the exercises in the Appendix.

A middle section covers the writing of the rough draft. It explains the hows and whys of footnoting and gives an example of a final outline.

The concluding section covers the mechanics of constructing a bibliography for the report and a title page as well as tips on proofreading. For help in stylistic matters it refers the student to the other folder in the kit.

"Style and Writing" is the title of the second folder. It discusses paragraph construction and gives examples of different types of paragraphs. This section illustrates how to achieve smooth transitions between major segments of a report. It also provides a checklist which, if followed by the student, will eliminate the most common types of errors found in reports by high school students; subject-verb agreement, changes in tense, spelling, puntuation, and capitalization.

The third item of the kit is a tape cassette and worksheets. The cassette contains essentially the same information as the folder, "Research Report Writing." It is intended for the student who dislikes to read and/or has reading problems. At various intervals on the tape, the student has the option of stopping the tape and doing exercises to improve skills in notetaking, recognizing main and supporting ideas, and delimiting topics.

Evaluation sheets for the kit are also included. The student is asked to rate the helpfulness of the material in writing his report.

Although the kit was initially prepared for independent student use, there seems to be no reason why the research methodology contained in the kit cannot be used with an entire class. I hope to persuade teachers assigning library reports to freshmen--and possibly sophomores--to allow me to present the various steps of report writing to these students. Transparencies of the examples and exercises could be used in the large group. Evaluations of the research instruction unit could be made by the entire class. Since each specific skill has been stated in terms of behavioral objectives, the successful attainment of each skill can be evaluated; that is, bibiligraphy cards, for example, can be checked by the librarian as soon as they are completed. Any corrections can be made immediately. This procedure can be repeated for each of the objectives. If this report writing unit is done with an entire class, the teacher can help with the evaluation. He/she could use a checklist to see if the reports followed the procedures recommended in the unit. In addition, the classroom teacher could compare reports written by students having had the research instruction with reports from students lacking this instruction. An attitude measurement toward report writing could be taken prior to the start of the unit and again after its completion. It would be interesting to see if the instruction has any impact on student attitude. An instrument for assessing attitudes has been designed and is attached to the folder, "Research Report Writing." Future presentations of the unit could be modified and changed on the bases of these various evaluations.

Conrad Damian
Harrison School
South Bend

The English Teacher's Report on "Report Writing: A Cooperative Venture Between the English Teacher and the Librarian"

The purpose of this unit is to teach basic skills in report writing to eighth graders in preparation for writing research reports in their freshman and sophomore year--primarily in social studies.

The reasons for this unit are:

1. To expand the eighth grade curriculum (which now includes skills in using the library and writing good paragraphs) to include report writing instruction.
2. To provide students with necessary skills to handle a writing assignment requiring research on a given topic.
3. To give the eighth grade student an adequate background in report writing to allow him/her to move on to larger, more difficult forms of research writing without a sense of inadequacy or bewilderment.
4. To train students to handle information without plagiarizing.
5. To increase teamwork between the English teacher, librarian, social studies teacher, and high school librarian in meeting the composition skill needs of the student.

The need for such a curriculum unit and subsequent follow-up information kit in the library was apparent both to the eighth grade English teacher and the high school librarian. At the request of the social studies teacher, the English teacher had been surveying some of the social studies reports turned in by eighth grade students. What was observed was that most students were handing in work which was obviously not their own. If not word-for-word copies of information, at best the majority of reports were filled with information not able to be understood completely by the student and utilizing a vocabulary not possessed by the student. Beyond this, no footnoting, no clear understanding of a bibliography, and poorly structured papers were the rule.

At the same time, freshmen at the high school were being confronted with more exacting writing assignments in social studies and had inadequate skills to work with. The librarian found herself overwhelmed with questions not on content but on structure for their papers. Students seemed to not have the concept of narrowing a subject, taking notes, compiling a bibliography, etc. The librarian was simply unable to provide this information to each individual and the resources available were often written on too high a level or demanded that additional questions be asked for comprehension.

What the students appear to need is a refresher kit for library use written in simple language and based on a careful unit of study in the eighth grade curriculum.

This curriculum unit and follow-up kit project will take place at Harrison School in South Bend, Indiana, a kindergarten through eighth grade school and the high school into which Harrison students matriculate, Washington High School (9-12). Participants include:

Conrad Damian -- English teacher, Harrison
James Tofthagen -- Social Studies teacher, Harrison
Bernice Wilson -- Librarian, Harrison
Ilse Dallmayr -- Librarian, Washington

Although this curriculum unit is designed to be used at any school, it is particularly suitable to be used at these schools. One of the problems with many resources for report writing is the level and style in which they are written and the assumptions they make about student knowledge and abilities.

Because the process of report writing is a mechanical, step-by-step process, the designers of this unit believe that the basic skills can be taught with a careful learn-by-doing approach. Further, we believe that any student, regardless of reading ability, is capable of handling the basic skills involved.

This last point is particularly important because the English classes at Harrison are ability grouped based on reading and vocabulary skills. Social studies classes are not ability grouped--either at Harrison or Washington.

Additionally, the reading level at Harrison School is generally very low. Although test scores range from 2.5 to 12+, the mean reading grade level for the incoming eighth grade is 6.5.

Because low reading levels inhibit students, these students need not also be saddled by an unfamiliarity with basic skills they will need in experiencing educational success.

It should be noted that the incoming eighth grade at Harrison School is 69% Black (61 students), 18.5% Hispanic (16 students) and 12.5% Anglo-White (11 students). These students will go to Washington High School with an approximate 25% Black enrollment and 5% Hispanic enrollment. To have these students confronted by assignments for which they have never been taught the skills (even if those skills may not be familiar to the majority students either) can be devastating to the self-confidence and self-concept of these students and disabling to them before they even get started.

This unit on report writing will be presented early in the second nine week period of the eighth grade. A follow-up assignment will be given in the fourth nine week period.

The responsibility of the social studies teacher will be to present topics and general background material. For the first assignment the topics being studied will be Native Americans and Black Americans. The social studies teacher will recommend and help the student evaluate his/her chosen topic and research sources. Finally, the social studies teacher will evaluate the final papers for content.

The Harrison School librarian will assist students in using library skills which she had earlier assisted the English teacher in teaching. She will help them utilize their library time well. Finally, she will help evaluate students' use of the library and its resources.

The English teacher will be charged with the main role of teaching the process of writing the report. He will present each step and help students individually work on their reports. He will ask for evidence of satisfactory progress through each step and will evaluate the final reports for form, completeness, style, and correctness of writing skills.

The Washington High School librarian will not be directly involved with this part of the project except to provide a copy of the before mentioned kit for the Harrison library and possibly be called in to help provide resources. She will assist the three participants from Harrison evaluate the success and effectiveness of the project and be involved in making whatever changes may be necessary for the following year.

All four participants will evaluate the project following the final results of the students' work in the fourth nine week period.

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REPORT WRITING UNIT
INTRODUCTION

The Report Writing Unit is a twenty-one day unit designed to take eighth grade students step-by-step through the report writing strategy. It is meant to provide a successful experience for students to enable them to confront future writing assignments with confidence.

A daily lesson outline is provided. It is based on the following objectives:

1. The student will successfully use report writing skills by completing a research report for his/her social studies class.
2. The student will gain competence by meeting intermediate measurable goals related to each step in the report writing process.
3. The student will show that he/she understands the information he/she relates in the paper by using his/her own words to explain the information.
4. The student will recognize the value of another person's ideas by footnoting her/his paper.
5. The student will gain confidence in his/her ability to write reports by successfully completing each step in the report writing process.
6. The student will understand the relationship between good writing skills and learning in other subjects by working on an interdisciplinary project.
7. The student will discover the importance of the library and the librarian in the learning process because she/he will be instructed and evaluated in the library and by the librarian.

Each lesson is built upon specific objectives. Measurements of performance based on the objectives are integral to the lesson plans. They are intended to engage each student in a successful search for information.

These plans require the involvement of the English teacher, the social studies teacher, and the librarian as primary instructors. However, they also engage the resources of the high school librarian, the art teacher, and hopefully, the public branch library librarian.

The unit is planned to create an environment of success and accomplishment for all students.

OCTOBER - NOVEMBER

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
				31 SS - assignment made Eng - Why write a paper? The need for planning Structure H - timetable H - flow chart H - voc./spelling list assign - bring in 4x6 and 3x5 cards
3 Eng - Library review - answer sheets Search strategy presented H - search strategy	4 Eng - Bibliography cards explained Narrowing of topic Basic Outline P - Bib card examples H - Bib card dittos (opaque projector) SS - Library	5 Eng - Reading review Chap. 12 Notetaking Paraphrasing Quoting Note cards SS - Library Turn in Bib cards	6 Eng - Bib cards returned Library - notetaking (individual assistance) SS - Library	7 Eng - Plagiarism explained P - plagiarism Outlining presented SS - Library Note cards turned in
10 NO SCHOOL VETERAN'S DAY HOLIDAY	11 Eng - Note cards returned Review on paraphrasing quoting and plagiarism In class - Do final outline	12 Eng - Turn in outlines Do tape recordings Review paragraphing Unity Coherence (overhead)	13 Eng - Return outlines Listen to tapes to see structure Present structure Introduction Body Conclusion Make sandwich P - sandwich	14 Eng - Using outlines and note cards, students work on body of their papers.

17 Eng - Review 3 Step Writing Plan and continue writing rough draft of body. Reminder about plagiarism	18 Eng - Teacher will review rough drafts of bodies while students work on introductions and conclusions. Review of intro. and conclusions	19 Eng - Review paragraphing Begin revising papers H - How to revise	20 Eng - In-class revision individual help from teacher introduce footnoting structure P - footnoting	21 Eng - Review footnoting form (overhead) (poster) explain bibliography use cards Review alphabetizing
24 Eng - Strategy for writing final draft Work on final draft H - Dittos about things to be sure to do correctly	25 Eng - Finish writng final draft Recopy outline Titling the paper Title page assign — finish up paper at home	26 SS - Turn in papers Eng - Students evaluate report writing unit	27 NO SCHOOL THANKSGIVING	28 NO SCHOOL
DECEMBER 1 Eng - Review vocabulary and spelling sheet for test	2 SS - Papers returned Eng - Papers returned Students are to keep, review and use in spring assignment	3 Eng - Unit spelling and vocabulary test	4	5

I. Friday, October 31

- A. Social Studies teacher assigns research report on Native Americans and/or Black Americans.
- B. Students choose topic they are interested in investigating
- C. English teacher leads discussion on why students write papers
- D. English teacher helps students see need for planning and structure, relating these concepts to the report.
    1. Building a bridge
    2. Working a math problem
    3. An electrical circuit
- E. Handouts explained
    1. Vocabulary/spelling list (words and definitions related to this unit
    2. Flow chart (see library kit)
    3. Timetable to be filled out by students as they work through the unit. (See Appendix)[1]
- F. Assignment - Students are to bring at least 5 4x6 cards and 10 3 x 5 cards on Monday

II. Monday, November 3

- A. English class meets in library to review library unit completed in first 9 weeks.
    1. Class is divided into 5 teams of three to five members each.
    2. Teams are given question sheets to be completed which require use of basic library tools. (See Appendix).[2]
    3. Teams hand in completed question sheets to librarian to be reviewed. Problem areas will be emphasized as students are assisted in their library search.
- B. The search strategy is presented by the librarian and English teacher noting bibliographic guides such as related topic headings in encyclopedia as well as the bibliography at the end of the encyclopedia entry. Added to the search strategy, when a book is located, how to use table of contents and index, headings and sub-headings.
- C. Handout of search strategy (simplified from the library kit)

III. Tuesday, November 4

- A. Social studies teacher and librarian will help students utilize their search strategy to locate their five bibliographic resources during social studies class in the library
- B. In English class the forms and use of bibliography cards will be explained
    1. Handout - ditto sheets of bibliography card samples.
    2. Posters - samples of bibliography cards used in teacher's explanation

3. Opaque projector will be used to show location of bibliographic information in books. Students will use their books to find their information to make a sample card.

C. Students will be guided in narrowing or expanding their topic and noting ideas to lead to a topic statement and outline by using a topic and working with it on the board. What does the student want to tell his/her reader? Use questions "what, when, where, who, why and how" in developing idea outline.

IV. Wednesday, November 5

A. Social studies class will meet in the library where the teacher and librarian will assist students in narrowing or expanding topic and compiling bibliography cards. At the end of the class period each student will turn in at least five bibliography cards to librarian.[3]

B. In preparation for taking notes, the class will review Chapter 12 "Reading for Fun and Information" in their textbook.[4]
1. Using headings and guides
2. Skimming and scanning
3. What to do when you don't understand what you are reading
   a. re-read
   b. find the information written more simply
   c. have someone help you

C. This will lead to notetaking
1. why
2. how
   a. quoting
   b. paraphrasing
   c. making a note card

D. Practice in paraphrasing will be done by having students summarize (in one sentence of their own words) a paragraph projected on the overhead
1. Two paragraphs done orally as a class
2. Two paragraphs done individually by students and voluntarily shared orally with the class.
3. One paragraph summarized individually in writing and turned in to be reviewed by the teacher to check for understanding of concept and plagiarizing problems.

V. Thursday, November 6

A. English class will conclude yesterday's lesson (if incomplete) and then go to the library where students will read and take notes.
1. Individual assistance on notetaking will be given by librarian and teacher.
2. Students who had problems on paraphrasing assignment will receive special assistance from teacher.

In the fourth nine weeks, students will again be assigned a research report by the social studies teacher. Any class time in the library will come during social studies class. However, besides the returned reports from the Report Writing Unit, students will be advised that the English teacher, librarian and library kit are available to answer questions and give advice during the second report project.

The social studies teacher will inform the students that their work will be evaluated in the same way as before (he will grade for content and the English teacher for structure, grammar, style and spelling.) Bibliography cards, note cards and outline will be turned in as well as the paper by each student.

The students will again evaluate this assignment in light of available resources and the prior Report Writing Unit. (The social studies teacher, English teacher and librarian will meet together before second evaluation to consider possible changes in the evaluation tool.)

After this assignment has been completed and evaluated, the instructional team (Harrison librarian, English teacher, social studies teacher, and Washington High School librarian) will meet to evaluate the project and make recommendations for future implementation.

FOOTNOTES

[1] Based on a Timetable presented in William Coyle, Research Papers, Second Edition (New York: The Odyssey Press, Inc., 1965), p. 125.

[2] Adapted from an exercise in Holly Hickler and C. Lowell May, Expository Writing: From Thought to Action (Boston: Allyn and Bacon, Inc., 1980), pp. 42-44.

[3] The librarian will read over the cards and suggest any other resources student may have overlooked or question those that are mistaken. She will pass them on to the English teacher at the end of the day. He will evaluate them for form and completeness using the following marking system: + for five or more complete and accurate cards, ✓ for complete but inaccurate cards, - for fewer than five cards, and a 0 if no cards are turned in. If no cards are turned in by a student, the English teacher will work with that student to accomplish this task.

[4] Henry I. Christ and Jerome Carlin, Modern English in Action - 8 (Lexington, Massachusetts: D. C. Heath and Company, 1978), pp. 164-175. (For the class not using this text, this information will be presented in another form and reviewed at this time.)

[5] The librarian will review these cards for any problems she might note and pass them on to the English teacher at the end of the day. He will evaluate them for form and completeness and make comments on them if he notes any possible notetaking problems. He will record a score for them using the following system: + for all cards correctly done, ✓ for cards that are complete but have some problem with form or content, - for incomplete response, and 0 for a student who does not turn in any note cards. He will explore with the student who has not done the assignment how to make up this deficiency.

[6] Partially based on exercises from George W. Feinstein, Programmed Writing Skills (Englewood Cliffs, N. J.: Prentice - Hall, Inc., 1976), pp. 275-232.

[7] The English teacher will evaluate the outlines for form, content, and completeness. The following report system will be used: + for a complete, accurate, and appropriate outline, ✓ for an outline with substantially enough information but inaccurate form, - for an outline incomplete and not supportive of a full paper, and 0 for an outline not turned in. The English teacher will work with students whose work was either not turned in or insufficient to correct the insufficiency so that the student may move forward.

[8] Based on a suggestion that people speak in a complete form of introduction, body and conclusion when explaining an event found in Lucile Vaughan Payne, The Lively Art of Writing (Chicago: Follett Educational Corporation, 1970), p. 86. The author was referring to the form of paragraphs; however, her description fits the same structure as the report paper and students should see this whole relationship--particularly to speech patterns.

[9] The social studies teacher will grade all papers for content and then turn them over to the English teacher to be graded for form, grammar, spelling and style. The student will receive two separate grades for the paper and his/her Unit Grade for English will be based on the final report grade plus the intermediate grades for bibliography cards, note cards, outline and class participation and library work. It is the intention of this unit that no student will fail.

Name ______________________________

Class Period ______________________

TIMETABLE

When your research paper is assigned, estimate the time that each phase will require. Set a date for the completion of each part and record it in the first column. Later, record the date when each is completed. Dates for this first paper have been set for you. As you accomplish each assignment, record the date in "Date Done" column. Keep this in your notebook.

	DATE DUE	DATE DONE
Topic narrowed	________	________
Starting bibliography compiled	________	________
Notetaking reading begun	________	________
Final topic stated	________	________
Final outline written	________	________
Note-taking completed	________	________
Outline prepared	________	________
First draft written	________	________
Revision	________	________
Final copy written	________	________
Proofreading finished	________	________
Paper handed in	________	________

Blue Team

Period

Members:

Using the resources of the library, answer the following questions:

1. When and where was George Washington born?

2. Name the subjects in the card catalog under which you can find information on eyes.

3. Who wrote the book, M. C. Higgins the Great? List the author:

4. What was on the cover of Newsweek magazine for September 8, 1980?

Gold Team

Period____________________

Members:____________________

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Using the resources of the library, answer the following questions:

1. What baseball team won the World Series in 1922?

2. Find a book about modern dance. Write down its title and call number.

3. Who is the author of the book, Slave Dancer? List the name:

4. What is the oldest magazine in your library?
   What is its date?

EVALUATION FORM FOR UNIT

Please evaluate the unit on Report Writing by circling the letter after each statement that tells how you feel about the statement. A=strongly agree; B=agree; C=undecided; D=disagree; E=strongly disagree. There are no correct answers. Please answer each statement. Do not discuss your answers and be as honest as you can.

1.	I learned how to write a good report	A	B	C	D	E
2.	Learning each step in report writing when it was time to use it helped me understand what to do	A	B	C	D	E
3.	Report writing is a boring unit	A	B	C	D	E
4.	I asked the librarian and teachers for help when I needed it	A	B	C	D	E
5.	The lessons were clear and easy to follow	A	B	C	D	E
6.	The teachers and librarian helped me when I needed it	A	B	C	D	E
7.	Report writing is fun	A	B	C	D	E
8.	I need more help with report writing	A	B	C	D	E
9.	I want to write another report sometime	A	B	C	D	E

Please answer briefly:

1. Which lessons in the "Report Writing Unit" were most helpful? (Place an X in front of the lesson)

____library search
____bibliography cards
____topic statement
____basic outline
____notetaking
____final outline

____paragraphing
____structure
____rough draft
____revision
____footnoting
____final copy

2. Were any lessons confusing? If yes, which ones? Please list.

3. Were there any lessons which needed to be longer or have more explanation? If yes, which ones? Please list.

4. Was this the first research report you have had to write?

5. What comments, suggestions, or criticisms do you have that will help your teachers improve this unit?

RESEARCH REPORT WRITING

You have been asked to write a research report using library resources. This need not be a difficult or painful process if you follow the suggestions listed in this kit. The first section of the kit, "Research Report Writing," is a step-by-step procedure for researching and constructing the report. The flow chart on "how to look for materials on your topic in the library" is particularly important. If you follow it exactly, you should be able to locate materials for your report. Examples of footnotes, bibliography, outlines, etc., are typed on colored paper.

The second section of the kit, "Style and Writing," deals with the mechanics of style and composition. It contains examples of paragraph construction, transitions, style, and tips on how to put the final draft together.

The third item in the kit is a cassette tape. It contains the same basic information as the folder and is designed for the student who would rather listen to information than read about it. There are also practice sheets which go with the tape and the folder. At certain points in the folder and on the tape it is recommended that you stop and do some exercises on research and writing.

The last part of the kit consists of evaluation forms. It would be greatly appreciated if each student who uses the kit would fill in one of these evaluation forms.

RESEARCH AND PREPARATION

Library Search: Select a Topic, Locate Materials, and Make Bibliography Cards

Be sure that you understand what your topic is and how long the report is supposed to be. If you are not sure, check with the teacher.

In the library the first step in your research is to read about your topic in a general encyclopedia such as World Book, Colliers, Americana, etc. Even if your teacher does not want you to use an encyclopedia as one of your sources, it will give you a better idea of what is included in your subject.

After you have familiarized yourself with your subject, you look through the card catalog. Look not only under your topic, but use synonyms and related topics. For example, if you are looking at the subject heading "Discrimination," you may also want to look at these subject headings:

Civil rights
Minorities
Segregation
Race problems
Blacks-Civil rights
Blacks-Economic conditions
Sex discrimination
Social problems
Toleration
Old Age

As you find books, filmstrips, and other non-print materials on your topic, make bibliography cards. That is, on 4 x 6 cards, list the author, the title, the place and name of the publisher, and the copyright date. For AV materials add the number of filmstrips, cassettes or records in each kit used. In the left-hand corner, write the call number of the source. On page 2a are examples of bibliography cards.

As you search through the card catalog, you may find that your topic is too broad for the length of the report. Let's say that you chose the topic, "Animals of the Oceans," for a 750-word report. You will soon realize that there is too much information on this subject for a short report. You can narrow it down to the topic "Whales," or "Seals."

Examples of Bibliography Cards:

For a book:

call no.
940.542
Gun Gunther, John. D Day. 2nd ed.
(New York: Harper & Bros., 1944)

For a magazine article with author:

Glasner, David. "A Windfall Popularity
Tax." National Review, June 12, 1980, pp. 726-727.

over →

Not only may a topic be too broad, it may also be too narrow. That is, as you search through the card catalog, you may note that there is very little information on your topic. After you look through the *Reader's Guide* and find little or no information there, you may widen your topic. Instead of "Whales," or "Seals" you might choose "Mammals of the Oceans" as your topic. On page 3a are several examples of how to broaden or narrow a topic. To practice this skill, do exercises A and B in the Appendix.

After making your bibliography cards from the card catalog, examine the *vertical file* for pamphlets and newspaper clippings. If you find materials there, make bibliography cards for them also. Put "VF" in the left-hand corner for the call number.

You are now ready to do a magazine search in the *Reader's Guide to Periodical Literature.* The *Reader's Guide*, as you will remember, is an index of articles which appeared in magazines. If you don't remember how to use the *Reader's Guide*, *ask the librarian for help.* Again, look under related subject headings as well. Write bibliography cards for the magazine articles you find. Note that some magazine articles *do not* have an author. In this case, you list the name of the article, in quotation marks, the magazine, the date, and the page number. There is no call number for a magazine. Examples of magazine bibliography cards are listed on page 2a.

Newspapers may also be used as sources for your report. They are especially good for reports on current events. Most school librarians keep copies of newspapers for several weeks. Make a bibliography card. It is similar to a magazine entry. The newspaper article may or may not have an author. Examples are listed on page 2a.

Depending on the type of report, you may be able to interview experts on your topic. If your teacher permits this, make a bibliography card as shown on page 2a.

Examples:

How to narrow a topic:

1. "Black Culture"

↓

"Black Music"

↓

"Gospel Music"

2. "The Revolutionary War"

↓

"Revolutionary War Battles in New England States"

↓

"The Battle of Lexington and Concord"

How to broaden a topic:

"Role of Black Women in Civil War South Bend"

↓

"Role of Black Women in Civil War Indiana"

↓

"Role of Black Women in the South During the Civil War"

"How to Make a Cornhusk Doll"

↓

"How to Make Old-fashioned Dolls"

↓

"How to Make Dolls"

SEARCH STRATEGY: How to look for materials on your topic in the library:

1. Topic	1. Do you understand what your topic is? Recheck with your teacher.
2. Look in general encyclopedia	2. This will give you an idea what your topic entails and will suggest related subject areas.
3. Look in Card Catalog	3. Look under all related topics & synonyms. Write down author, title, place & name of publisher, date and the call number.
4. Look in Vertical File	4. Check for pamphlets on your topic and list author, title,place and name of publisher, date and "VF" for call number.
5. Look in Reader's Guide to Periodical Literature	5. Look under all related topics. Write down author, if any, name of article, name of magazine, date, and page numbers.
6. Newspapers	6. Examine available newspapers for information. Write down author, if any, title of article, newspaper, date, page and column.
7. Interviews	7. If suited to your topic, you may interview experts on your topic.

Notetaking and Preliminary Outline

You are now ready to make your tentative or preliminary outline and to take notes. Keep your thesis statement in front of you as you look through your sources.Look at the table of contents and the index of the books you selected. Examine the magazine articles and read their subheadings. You can get major topics for your outline from these. For the preliminary outline, therefore, write down headings and ideas as you read up on your topic. At this point they are in no special order. From the mentioned example on D-Day, you could write down such headings: "Allied Forces," "Generals in Charge," "Atlantic Wall," "Operation Overlord," "Utah Beach," "Omaha Beach," "Sword Beach," "Gold Beach," "Juno Beach," etc. You can add subtopics as you look at the information. For practice in putting related topics together, do Exercise D in the Appendix.

As you read, you can ask "what, where, when, who, why, and how" questions about your topic. Using the D-Day example again, you might ask such questions as "What was the invasion of Europe?" "Why did it occur?" "When and where did it take place?" "How was it accomplished?" "Who took part in it?" "What were the results?" The answers to these will be written on 3 x 5 cards. At the top of each note card write the author's last name or the name of the magazine article, and the topic. For example, if you take notes on Rommel's defense of France, you might put "Rommel" as a subtopic. Write only one idea and topic per card. Take down only what is important for your report. Do not write in complete sentences on your cards.

Quoting and Paraphrasing

There are three ways in which you can list information. You can put the information in your own words. You can copy the information word for word. You can take someone's idea and put it into your own words. In the last two instances you must list the source of the information.

Anytime you copy something word for word you must put it into quotation marks and give the writer credit for it. You do this by putting a footnote into the report. Footnoting will be discussed later. On your note card, copy the sentence or phrase exactly and put the page number after the quotation. The correct citation (i.e., author, name of book, publisher, date) of the book is already on your bibliography card. If you are not sure whether you will use the direct quotation in your report or summarize it, copy the direct quote. You can always put it into your own words later. When you summarize or paraphrase someone's idea, you do not put quotation marks around it, but you do footnote it. So, on your note card, write down the page number on which this information can be found in the source.

One authority on report writing explained giving credit for material in this way:

You need not list the source of:

"1. Information which you have absorbed into your own thinking.
2. Facts which are common knowledge."

You must state the source of:

"1. All direct quotations.
2. Material which you have slightly reworded.
3. Specific ideas and opinions expressed by other people.
4. Facts which may be doubted
5. Facts which are vital in proving a point."[1]

Remember, taking someone's idea or expression without giving them credit is stealing. The technical word for this is plagiarism.

Flow Chart for Research Report Writing:

Library search
↓
Bibliography cards
↓
Thesis statement
↓
Preliminary outline
↓
Notetaking
↓
Final outline
↓
Rough draft
↓
Footnotes
↓
Final Report
↓
Bibliography

If you followed this procedure, looked at the examples, and did the practice exercises, you should have met with few difficulties. If you are uncertain about any of the steps in the report writing process, please go back to the appropriate section and reread the information. If still in doubt, ask the librarian for help.

Before putting the kit back on the shelf, please fill in one of the evaluation forms found in the back of the folder on "Research Report Writing" and give it to the librarian.[6]

Thank you.

FOOTNOTES

[1] Easley Jones, Mildred Wallace, and Agnes L. Jones, New Practice Handbook in English (New York: Appleton-Century-Crofts, Inc., 1949), p. 241.

[2] Henry I. Christ, Modern English in Action, Nine (Boston: D.C. Heath and Co., 1965), p. 189.

[3] The Research Paper Made Easy: From Assignment to Completion Slide . (Center for Humanities, 1977), Part III.

[4] This summary of organizational devices is based on Ms. Starkey's example. See Margaret M. Starkey, The Research Paper: From Start to Finish (New York: American Book Co., 1978), p. 64.

[5] MLA Handbook for Writers of Research Papers, Theses, and Dissertations (New York: Modern Language Association, 1977). For AV footnoting and bibliography see Eugene B. Fleischer, Bibliographic Citations for Nonprint Materials (n.p.: New Jersey Association for Educational Communications & Technology, 1975).

[6] The evaluation forms designed for this Research Report Writing unit are based on recommendations found in the works of Kerlinger and Likert cited below. See Fred N. Kerlinger, Foundations of Behavioral Research (New York: Holt, Rinehart & Winston, Inc. 1964); Rensis Likert, "A Technique for the Measurement of Attitude," Archives of Psychology, No. 140 (June 1932), pp. 1-55.

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Starkey, Margaret M. The Research Paper: From Start to Finish. New York: American Book Co., 1978.

Please answer briefly:

1. Which sections of "Research Report Writing" were particularly helpful? (Place an X in front of the appropriate sections)

_____library search
_____bibliography cards
_____thesis statement
_____preliminary outline
_____notetaking
_____final outline
_____rough draft
_____footnotes
_____final report
_____bibliography

2. Were any of the sections confusing? If yes, which ones? Please list

3. Are there any sections which need more information or explanation? If yes, which ones? Please list

4. Is this the first research report you have had to write?

5. Please put an X in front of the exercises listed in the Appendix which you completed?

______How to Broaden a Topic
______How to Narrow a Topic
______Formulating a preliminary Thesis
______Putting Related Topics Together
______Outlining

Please list any other comments, suggestions, or criticisms below:

STYLE AND WRITING

Now, you are about to write your rough draft. You are probably asking yourself, "Where do I start?" "How do I get the information from my cards and my brain to the blank paper in front of me?" And you may decide to put it off. But you mustn't.

You must plunge ahead. The secret is in organization. You've got your note cards and your outline, so you're all set.

Your paper must be organized into a particular structure with a beginning, a middle, and an end. We call these parts the Introduction, the Body and the Conclusion.

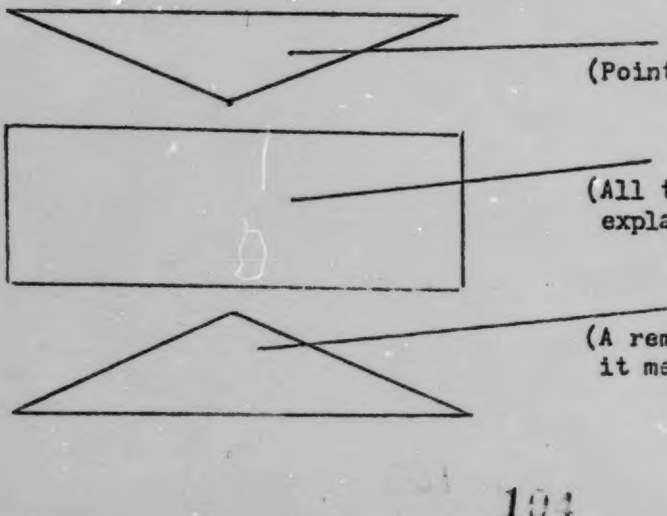
Let's look at each one separately:

Introduction: usually one paragraph which starts out on a wide topic and narrows down to the thesis or main point of the report.

Body or Middle Section: the longest part of the report which contains all the information you wish to share with your reader. This section is usually five to seven paragraphs long but can be much longer.

Conclusion: usually one paragraph which begins focused on the topic and shows a wider view at the end.

Imagine the structure of your paper like this diagram:[1]



INTRODUCTION
(Points to the information)

BODY
(All the information you have to explain your topic)

CONCLUSION
(A reminder of your point and what it means)

Now that you know the structure of your final report, you're going to start with the middle section or body. Having your main idea well in mind, get out your outline, your note cards, a pencil, and paper:

Just follow these steps:

1. Read over your note cards.
2. Sort them in piles, one pile for each main idea of your outline.
3. Usually each main idea (A,B,C, etc.) will give you the topic of a paragraph. Use your main idea to make your topic sentence and the information on the cards for your supporting sentences.
4. Make sure that each topic sentence is in your own words. Use information from your note cards to support this idea. If you use a direct quotation, you must enclose that statement in quotation marks. If it is their idea in your own words, you must still footnote the information.
5. As you write, write quickly and carefully, but let the information flow onto the page. You'll be back to rewrite it.
6. Remember to write in pencil on every other line.

A reminder about paragraphing:

Each paragraph has its own structure similar to the structure of a paper. Your paragraphs should each have:

1. A topic sentence with the main idea.
2. Supporting sentences which use your notes to point out why your point is so.
3. A concluding sentence which sums up the information and helps the reader move on to the next paragraph.[2]

Now the rough draft of your paper's body is complete. That's good. It is time to write the introduction and the conclusion.

Your introduction should:

1. make the reader want to continue reading;
2. be appropriate to your subject and purpose;
3. specifically explain what the paper is going to be about.[3]

Write the paragraph very carefully.

Let us consider an example of an introductory paragraph on the thesis statement, "D-Day, June 6, 1944, was one of the most important days of World War II." The introduction might read:

> In 1944 World War II entered its fifth year. Nazi Germany still had the upper hand. France, Belgium, and Holland had all fallen. The Allied forces needed to turn the tide against the German army. One of the most important events of the defeat of Hitler's troops happened on the beaches of Normandy on D-Day, June 6.

Notice how the paragraph starts with the general theme of World War II and narrows down to the exact theme of the report, D-Day.

With your introduction and body done, you can now write your conclusion and catch your breath.

The conclusion must get special emphasis because of its position. It should give the exact idea or impression that you want your reader to have because your last words may stay with the reader the longest.

The purpose of the conclusion is to emphasize what you have already said. Remind the reader of the main theme of the paper. Consider using one of the following types of concluding paragraphs.

1. Summary--a retelling of the main theme or idea.
2. Prediction--suggesting something in the future because of the body's ideas.
3. Question--to make the reader think about what you have said.[4]

Here are three examples:

> The Spanish language has words which speak more clearly about emotions or the needs of the heart. These are words that have no English words to match them. That is the chief reason why Latino people should keep their bi-lingual ability. Language knowledge opens many ideas and opportunities. The bilingual English and Spanish person has the ability to express knowledge and feelings the single language person can never know.

Notice in this conclusion using summary, the main idea is the beginning of the paragraph and then a larger idea is expressed.

Now let's look at a prediction conclusion:

> Because the Spanish speaking minority in the United States is our fastest growing ethnic group and because our country will need to rely heavily on our South American neighbors in the future, I believe that our culture will be a bi-lingual society by the year 2000.

Notice that the two main points in the beginning of the paragraph are obviously a summary of the body of the report and that summary allows the author to make his/her prediction.

Let's try a question conclusion:

> The Spanish speaking population of our country is growing very quickly. Our relations with South America are growing in importance. The Spanish language allows for more expression of emotions. Because of these things, don't you think we should all become bi-lingual?

Notice that there are three main points in the body of this paper. What are they? The author asks you as the reader to think about what he/she thinks by asking you a question at the end.

If your report is to give information without expressing your opinion, you will want to use a summary conclusion. If your report assignment is to give your opinion on what you have learned about your topic, you may want to use the prediction or question conclusion.

Now, if you have followed each step carefully, you have a complete rough draft of your report. Good for you!

If you've planned ahead and have time to spare, put your paper aside for a day or two. However, if you're rushed for time, take a short break. Go out for pizza, watch a TV show or take a nap. You deserve it and you need to be fresh for the final part of the process of writing your report.

It is time to revise and improve your report.

This is the time when you make your report the final product you want to turn in, a work you can be proud of.

First, read your report. Read from start to finish. How is it? Now you will need to read it again carefully. Read your paper aloud, if possible, and read it like you've never seen it before. Criticize it. Work on it.[5] Good papers are re-written several times. You need to re-write.

The main question you need to answer is, "would you have wanted to finish the composition if someone else had written it?"[6]

Have your outline, note cards, a dictionary, and a sharpened pencil in easy reach. You need to check your paper in four basic areas:

a. content; b. organization; c. transitions; d. style.[7]

First, look at content:

1. Is your purpose or topic clear throughout the paper?
2. Do you need any additional facts to make your point?
3. Have you repeated yourself anywhere? Don't "pad" your paper by stating the same point more than once in the body of your work.[8]
4. Are there any extra points made in the paper that didn't relate to the topic of your paper and should be removed?
5. Are all your facts accurate? Double check. Make sure, if you have quoted, that the quotation is exact and that you have used quotation marks correctly. Also be sure to give credit to the source. (See footnoting in the folder "Research Report Writing.")
6. Make sure that any statement you make in the paper is supported by evidence.

Now, look at organization:

1. Get out your outline and see if you have followed it. You may have changed it to make your paper read better. That's o.k. Check now to see that all items were covered.[9]
2. Does each paragraph cover only one main thought? Is each paragraph well formed?[10]
3. Are all your sentences complete with subject and verb? Have you used any run-on sentences? Do any sentences not belong in the paragraph that they're in?
4. Does each paragraph relate to the paragraph before it and the following paragraph as well?[11]

Take a look at transitions:

What are transitions? Transitions are the ways we help the reader move through our paper from one point to the next. They make our paper complete and readabl They link one paragraph to the next. (They can also be the links between sentences.)

Here are four kinds of transitions:

1. Connections: these show the relationships between two ideas. They join sentences or paragraphs. They are usually conjunctions or adverbs.[12] Examples of connections are:[13]

admittedly
and
assuredly
but
certainly
clearly, then
consequently
even so
furthermore
granted

in addition
in fact
indeed
it is true that
moreover
nevertheless
no doubt
nobody denies
obviously
of course

on the other hand
still
the fact remains
therefore
thus
to be sure
true
undoubtedly
unquestionably
yet

2. Bridges: these take the reader from one idea to the next. They make references to the last topic and references to the new topic.[14]
   Example: While Rommel's absence was a contributing factor to the success of the Allied invasion, the major factor was the element of surprise.

3. Repetitions: these are reminders of earlier points and help the reader put the importance of the new point in perspective. Repeat a key word or phrase. A synonym will be useful.[15]
   Example: Jazz and rhythm and blues have contributed to the current sound of black music in the same way that our third element, gospel music, has..

4. Parallel structures: this means using a similar approach in each paragraph to the varied ideas in the paper.[16]
   Example: first paragraph: Between 1900 and 1935...
   second paragraph: In the year 1936...
   third paragraph: By the time 1937 rolled around...
   fourth paragraph: From 1938 to 1967 we find...
   fifth paragraph: Finally we come to the period between 1967 and the present when...
   or first paragraph: First we will look at...
   second paragraph: Next let's consider...
   third paragraph: In the third instance...
   fourth paragraph: Finally we come to...

Finally, take a look at style and mechanical problems:

1. Have you used an interesting vocabulary and not repeated the same word too often? (Remember to use synonyms)
2. Have you made your sentences different lengths, etc.?
3. Have you checked on the spelling of all words that you aren't sure of?
4. Is your punctuation correct?
5. Have you checked capitalization?
6. And, of course, have you carefully read each paragraph for correct grammar? Is tense the same all through the report? Do the subject and verb agree? Have you used 's for single possessives and s or es for regular plurals?

Well, how does it look? You probably see a paper with new sentences replacing old, words corrected, notes in the margin and, perhaps, even paragraphs rearranged.

Read your paper one more time; you may have missed something.

Now you will recopy your report. Remember that appearance is very important. It is the first impression the reader (your teacher) has of the paper. So, make a good impression.

On the first page, in the center, put the title of your report. Giving a title to the paper is the last thing you should do. It should be short and to the point. If possible, it should get the attention of the reader--but avoid being "cute." Above all, it should express what the paper is about.[17] For instance:

D-Day, 1944
Mammals of the Sea
Bi-lingualism--Muy Bueno

Remember to capitalize all words in the title except small words like a, the, in, on, etc. Do not put quotation marks around your title unless it is a direct quote from someone.

If you type your paper, double space. If you are writing your paper by hand, write only on one side of the paper leaving margins on both sides. Always write your final copy in ink.

Be sure to carefully add your footnotes on the page following your report and follow that with your bibliography. Make sure all footnotes are correctly numbered in your paper.

Now number your pages.

If your teacher requires you to turn in your outline, re-copy it in ink under the heading "Outline." Your thesis sentence (main topic) should be at the top.[18]

Outline

Thesis:

I.
    A.
    B.

II.
    A.
        1.
        2.
    B.

Place the outline in front of your report.

Finally, make a title page for the front. It should have the title of your paper, your name, the date, and the class it is for.[19] Put the title page on top, connect the pages, and there it is (yea!) your final paper. All done and ready to turn in. Turn it in on time and then treat yourself.

When your report is returned to you, don't just check the grade and chuck it. Re-read the report and look at the teacher's comments. Think about how you could have made the report better. Most important, save your report in a safe place to use as an example for the next report you have to write. If you've followed these steps carefully, you'll have a perfect example for the next time.

FOOTNOTES

[1] Diagram and information on introduction, middle section and conclusion are from Lucile Vaughan Payne, The Lively Art of Writing (Chicago: Follett Educational Corp., 1970), p. 47.

[2] Payne, pp. 85-86.

[3] Wallace E. Stegner, Edwin H. Sauer, and Clarence W. Hach, Modern Composition, Book 4 (New York: Holt, Rinehart and Winston, Inc., 1964), p. 139.

[4] Stegner, p. 150.

[5] Mildred A. Dawson, Eric W. Johnson, Marian Zollinger, and M. Ardell Elwell, Language For Daily Use - 8 (New York: Harcourt, Brace and World, Inc., 1965), p. 230.

[6] Revising for Content, Structure and Style [Filmstrip] . Fundamentals of Writing #6 (Educational Audio-Visual, Inc.), frame 7.

[7] Revising for Content, Structure and Style, frame 11.

[8] Roberta H. Markman and Marie L. Waddell, Ten Steps in Writing the Research Paper (Woodbury, N.Y.: Barron's Educational Series, Inc., 1965), p. 65.

[9] Revising for Content, Structure and Style, frame 13.

[10] Wallace E. Stegner, Edwin H. Sauer, Jane Rummel, and Clarence W. Hach, Modern Composition, Book 2 (New York: Holt, Rinehart, and Winston, Inc., 1964), p. 37.

[11] Stegner, et al., Modern Composition Book 2, p. 37.

[12] Linking the Parts to Make a Whole [Filmstrip] . Fundamentals of Writing #4 (Educational Audio-Visual, Inc.), frames 6-8.

[13] Payne, p. 97.

[14] Linking the Parts to Make a Whole, frames 16-17.

[15] Linking the Parts to Make a Whole, frames 21-22.

[16] Linking the Parts to Make a Whole, frame 26.

[17] Stogner, et al., Modern Composition Book 4, p. 151.

[18] Markman, p. 81

[19] Markman, p. 81.

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ANNOTATED BIBLIOGRAPHY OF CONTEMPORARY BOOKS FOR ABOVE-AVERAGE NINTH GRADE STUDENTS

by

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July 11, 1980

INTRODUCTION

In 1972 Congress established a federal office for the gifted and talented to identify and help the nation's more promising young people to develop their full potential. Because intellectual and creative talent cannot survive educational neglect and apathy, many states now mandate special education for gifted children in public schools.[1] According to Feldhusen the gifted youngsters who need enrichment rather than acceleration are those whose achievement levels are more modest, 110 to 140.[2] Blackford High School is now designing enrichment language arts curricula for those students with above-average reading and language skills to be implemented in the 1980-81 school year. Students are directed into this program by teacher and counselor recommendations.

The purpose of this project has been to compile an annotated bibliography of contemporary books for above-average ninth grade students. Selection of these recreational reading books was made on the basis of themes presented in the basal text, Insights, used in ninth grade English classes.

It was assumed that:

1. There is a need for a list of high-interest, high-level reading titles. Anne Schraff considers intelligence to be significantly related to reading interests and that differences in reading interests exist.[3]

2. Ninth grade English teachers will use these books in conjunction with classroom assignments because of the thematic organization of the bibliography.

3. Students in this ninth grade enrichment program have a wide range of ability. According to Feldhusen, these students should be given a wide range of choices in outside reading material.[4]

4. Students will select their recreational reading from this list because the high school student will read books on topics that he or she can assimilate.

5. Money is available for acquisition of those titles not currently held in the high school collection.

In determining the criteria for selection of books, based on the research of related literature, we considered five areas: the community; contemporary books; high-interest, high-level books; correlation of themes; and the availability of titles. The following explanations present a rationale for selecting these criteria:

1. The milieu of the community was a first consideration inasmuch as reading preferences are in part determined by environment.[5] Blackford County is a relatively conservative, rural area.

2. Contemporary novels, for the most part those adolescent novels published after 1970, were chosen for their emotional and intellectual appeal to today's youth[6] and because fiction is the most popular form of literature read by teenagers.[7] This eliminated the classics with which teachers of English are fully conversant. Considering the wide range of ability and interest, we included children's, adolescent, and adult books if they had significant themes. A limited number of informational or non-fiction books was included if they related to the English curriculum.

3. High-interest, high-level adolescent material was previewed for the teenager with a higher reading level of vocabulary and comprehension. Traditionally the adolescent novel has been classified as easy to read, but now it is more sophisticated in style because of its treatment of characterization, subplots, and symbolism. This requires a higher level of comprehension that cannot be measured by Flesch's readability scale. Consequently, many of those books with low vocabulary have a higher level of comprehension. These books, regardless of readability level, are considered an important form of literature as a transitional instrument from children's literature to more serious adult material.[8]

4. Those books that related to the basal text themes were chosen to enrich and supplement in-depth study of literature in the English curriculum. The introduction to Insights states that thematic structure permits the student to experience reading with a purpose.[9] Theme arrangement in Insights includes: Adventure (war, fantasy, survival); With What You Have (minorities, physically and emotionally handicapped); Inner Circle (family, personal relationships); Way of a Poet; Identity (ethnic, historical, American Indians); Strange and Eerie (suspense, mystery, science fiction); Moments of Decision (values, adolescence, growing up). Although humor was not a classified category,

humorous stories were included throughout the themes because of their universal appeal.[10]

5. Only those titles that were personally reviewed were included in the bibliography since it is imperative that teachers and librarians know the material in order to use it effectively.

After we reviewed the related literature for background material and established the criteria for selection, we perused the following selection aids to compile a working list: Best Seller Lists, Best Books for 1976-1980, Booklist, School Library Journal, Reading Teacher, Books for You, Books for the Teen Age, Journal of Reading, English Journal, Books Your Kids Will Want To Read, Books and the Teenage Reader, Best Books for Young Adults, Horn Book.

Through this research a wealth of information was found concerning interest, attitudes, and suggested titles for the reluctant reader, but nothing was found that specifically identified books recommended for the above-average reader. One of the major concerns in the selecting of books was the number of recommended titles that were seemingly in the "easy reading" category. According to Carlsen, there is no difference in areas of interest for above-average readers.[11] Gold contends, moreover, that it is not necessary for books of literary value to be difficult in order that they have educational value.[12]

In the process of locating material taken from the selection sources perused, we carried out research in the Library Science Library, Bracken Library, Kennedy Branch Public Library, Burris Library, Muncie Public Library, Blackford High School Library, and bookstores of Muncie. The books available in these locations were reviewed and annotated if they met the specified criteria for inclusion in the bibliography.

In summary, we reviewed related literature and established criteria for selection of books. Library selection tools were used to form a tentative working list of some 300 titles to be reviewed and annotated. The final bibliography of 179 books that were annotated was established by eliminating titles not located or not meeting the stated criteria. The arrangement of the bibliography is alphabetical by author within the thematic approach used in the ninth grade basal text, Insights, with each category containing some twenty titles to insure a representative sample. In the appendix is an author-title bibliography of 271 books that includes the supplementary reading list from Insights: Teacher's

Resource Guide.

In conclusion, this annotated bibliography is not intended to be an all-inclusive list. It is, rather, intended to be a workable unit to be added to or deleted from as new and/or better material is available. The evaluation instrument in the appendix is designed to determine the effectiveness and utilization of this bibliography.

ANNOTATED BIBLIOGRAPHY

Themes Page

Adventure (war, fantasy, survival) 6

With What You Have (minorities, physical and emotionally handicapped) 9

Inner Circle (family, personal relationships) 12

Ways of a Poet 15

Identity (ethnic, historical, American Indians) 17

Strange and Eerie (suspense, mystery, science fiction) . 20

Moment of Decision (values, adolescence, growing up) . . 23

ADVENTURE

Adams, Richard. Watership Down. New York: Macmillan, 1975.
An allegorical tale of survival in which a band of wild rabbits leaves its ancestral home hoping to build a more humane society; how they succeed is an odyssey of leadership.

Aiken, Joan. Go Saddle the Sea. New York: Doubleday and Co., 1977.
Felix, the orphaned son of an English soldier and a Spanish mother, runs away in search of his father's family. The book describes Europe in the aftermath of the Napoleonic wars.

Anderson, William C. Hurricane Hunters: A Novel. New York: Crown, 1972.
Adventures and lives of men who report on hurricanes. Plane crew makes flights into the eye of Hilda to watch and report the development of a full-fledged, devastating storm.

Benchley, Nathaniel. Bright Candles. New York: Harper and Row, 1974.
A story of Nazi terrorism and the role of peace-loving Danes, especially the youth of the Danish Resistance.

Brooks, Terry. Sword of Shannara. New York: Random House, 1977.
Valiant comrades join Shea Ohmsford, half human, half elfin, in the seemingly hopeless quest against the power of evil.

Conrad, Barnaby and Niels Mortensen. Endangered. New York: Putnam, 1978.
David, a nature photographer, and his female editor discover the nearly extinct condors and flee from ruthless gangsters.

Farmer, Philip. Dark Is the Sun. New York: Ballantine, 1979.
Fifteen billion years from now young Deyo of the Turtle Tribe and Vana search for their Soul Eggs through the monster-haunted jungle and wetland.

Forbes, Colin. Avalanche Express. New York: E.P. Dutton, 1977.
A small group of American and British agents, including Harry Wargrove and Elsa Lang, carry a defector from Moscow safely to freedom.

Goldman, William. The Princess Bride. New York: Harcourt, Brace, Jovanovich, Inc., 1973.
A humorous, sophisticated tale of true love and high adventure.

Green, Gerald. Holocaust. New York: Bantam Books, 1978.
Six million innocent human beings perished from the face of the earth. This story focuses on how the few with courage and a desire to live survived.

Grohskopf, Bernice. The Treasure of Sutton Hoo. New York: Atheneum, 1970.
In the summer of 1939 the burial ship of a seventh century Anglo-Saxon king was unearthed near Suffolk, England by a team of British archaeologists. Non-fiction.

WITH WHAT YOU HAVE

Algren, Nelson. The Last Carousel. New York: G.P. Putnam's Sons, 1973.
A collection of stories about people who are defeated in many instances but never die.

Baldwin, James and Nikki Giovanni. A Dialogue. New York: J.B. Lippincott Co., 1973.
A freewheeling conversation between Baldwin and Giovanni explores problems facing America. Non-fiction.

Broncato, Robin F. Blinded by the Light. New York: Alfred A. Knopf, 1978.
Gail, infiltrating the cult to search for her brother, fears for her safety. When parents set up a rescue attempt, there is an accident, and events begin to discredit the cult.

Brooks, Jerome. The Testing of Charlie Hammelman. New York: Dutton, 1977.
Charlie, a high school junior, suffers psychologically. Plump and shy, his father wants him to be thin. Uncomfortable with his peers he sees a psychiatrist and is helped by a girl at camp.

Buchanan, William J. A Shining Season. New York: Coward, McCann and Geoghegan, 1978.
A heart-rending book about a dying track coach's last season spent helping disabled and troubled teenagers.

Burnford, Sheila. Bel Rea. Boston: Little, Brown & Co., 1978.
A psychological novel of rapport and interaction between human and animal. In western France, 1940, Germans kill a gypsy woman, and her performing dog is abandoned. Everyone tries to communicate with him, and in doing so people are brought together. War scenes are magnificent.

Carson, Mary. Ginny: A True Story. New York: Doubleday, 1971.
A mother's account of a young girl's battle to overcome near-fatal injuries received in an automobile accident.

Gerson, Corinne. Passing Through. New York: Dial, 1978.
Emotionally handicapped Liz Jordan is thrust into tutoring Sam Benedict who is physically handicapped. Both discover personal strength and the value of real friendship.

Gregory, Dick. Edited by James McGraw. No More Lies. New York: Harper & Row, 1971.
Some of the central myths of American history are dealt with here: the Puritan, the Pilgrim, the savage Indian, etc. Non-fiction.

Guest, Judith. Ordinary People. New York: Viking Press, 1976.
A teenage boy struggles to live and cope with his brother's death.

Heidish, Marcy. A Woman Called Moses. Boston: Houghton Mifflin, 1976.
Harriet Tubman, a fugitive slave, led three hundred slaves to freedom.

INNER CIRCLE

Anderson, William C. Roll Up the Wallpaper, We're Moving. New York: Crown, 1970.
The traumatic events of a family uprooted and moved to building its A-frame home on the shores of Lake Arrowhead.

________. The Great Bicycle Expedition. New York: Crown, 1973.
Traveling through Europe with bicycles, a family, a potted plant, and other sundries.

Arundel, Honor. A Family Failing. New York: Thomas Nelson, Inc., 1972.
After spending the summer in a commune a teenage girl in Scotland feels better prepared to cope with the conflicts in her own family.

Coleman, Hila. Daughter of Discontent. New York: Morrow and Co., 1971.
A daughter of divorced parents living away from her father tries to determine a woman's role. A novel about issues that concern young people.

Elfman, Blossom. The Sister Act. New York: Houghton Mifflin, 1978.
Her neurotic mother manipulates eighteen-year-old Molly, hoping she will promise to live at home and care for her younger sister.

Eundon, Dale. Up on a Rim. New York: Farrar, 1970.
A true story of a young boy in the Montana frontier, 1910 to 1912; his neighbors, friends, and his collie dog; an unforgettable story. Non-fiction.

Forman, James. A Ballad for Hogskin Hill. New York: Farrar, Straus and Giroux, 1979.
A teenage boy and his family attempt to stop the strip mining that threatens their home in Kentucky.

Greene, Bette. Summer of My German Soldier. New York: Dial Press, 1973.
A powerful, painful story of a young girl's search for the strength to survive in a bitterly unhappy family, set against the background of a small Southern town in the 1940's.

________. Morning Is a Long Time Coming. New York: Dial Press, 1978.
A sequel to Summer of My German Soldier this is a compelling first-person narrative about love and human relationships. Patty's love affair is treated with delicacy and a sense of romance, and her reflections are convincing.

Hallahan, William H. Keeper of the Children. New York: William Morrow, 1978.
Eddie Benson's attempt to save his fourteen-year-old daughter and her friends from a commune controlled by Kheim, a Tibetan monk with supernatural powers.

Herriot, James. All Creatures Great and Small. New York: St. Martins, 1972.
An English veterinarian recalls his experiences with his animal patients. Non-fiction.

POETRY

Adoff, Arnold, ed. I Am the Darker Brother. New York: Macmillan, 1968.
An anthology of modern poems by Black Americans.

Boyle, Kay. Testament for My Students, and Other Poems. New York: Doubleday, 1970.
These poems are for, of, and about minorities or for anyone who has ever searched for an identity.

Cane, Melville. To Build a Fire. New York: Harcourt, Brace & World, 1963.
In this volume the poetry runs the gamut of emotions, some light and gay, others sad and serious.

Dunning, Stephen, Edward Lueders and Hugh Smith. Reflections on a Gift of Watermelon Pickle. New York: Lothrop, 1967.
Contemporary and controversial language, varied subject matter.

Gibson, Donald B., ed. Modern Black Poets. Englewood Cliffs, N.J.: Prentice-Hall, 1973.
A collection of critical essays on Black poets and their work.

Gleeson, Patrick, ed. Reader of Contemporary American Poetry. Columbus, O.: Charles E. Merrill, 1969.
A collection of poetry for discovery of self and the world.

Howes, Barbara. Light and Dark. Middletown, Conn.: Wesleyan Univ. Press, 1959.
Many of these poems speak to the young about joy, but also of sadness, in a clear, readable style to appeal to the novice in this literary form.

Lipsitz, Lou. Cold Water. Middletown, Conn.: Wesleyan Univ. Press, 1967.
These poems are simple and direct, conveying concern about political and social problems of today.

Miles, Josephine. Kinds of Affection. Middletown, Conn.: Wesleyan Univ. Press, 1967.
A collection of poems of common interests for young people. Very peaceful reading.

Miller, Vassar. My Bones Being Wiser. Middletown, Conn.: Wesleyan Univ. Press, 1963.
A collection of contemporary poems on a variety of subjects with appeal to all ages.

Nash, Ogden. The Old Dog Barks Backwards. Boston: Little, Brown and Co., 1972.
This posthumous collection of seventy-seven humorous verses has a wide range of subject matter and no basic theme. Relates to events in daily life.

IDENTITY

Banks, Lynne Reid. One More River. New York: Simon & Schuster, 1973.
Lesley feels that the end of the world has come when her father decides to emigrate to Israel. She grows up during the Arab-Israeli Six-Day War.

Benchley, Nathaniel. Only Earth and Sky Last Forever. New York: Harper & Row, 1972.
Dark Elk, a young man of courage caught up with the destiny of his people, is affected by the Battle of Little Bighorn when he joins Crazy Horse.

Bierhorst, John. The Red Swan. New York: Farrar, Straus, Giroux, 1976.
Over forty cultures are represented by the sixty-four myths and tales of the American Indian. Non-fiction.

Boyce, George A. Some People Are Indians. New York: Vanguard, 1974.
Short stories of Navajo history, Indian ways, their living conditions; real people, places, and events are depicted in a series of stories.

Burland, Brian. Surprise. New York: Harper & Row, 1974.
A black man with dreams is in danger because he was "uppity". To escape the white man's arrogance he and his wife and some runaways set sail through the Caribbean until they find an uninhabited island named Barbuda. Descriptive storm at sea.

Clark, Ella E. Indian Legends from the Northern Rockies. Norman: Univ. Oklahoma Press, 1966.
See next entry.

________. Indian Legends of the Pacific Northwest. Berkeley: Univ. of California Press, 1953.
Both books consist of tribal tales and myths, how the Indians lived, their legends of mountains, rivers, rocks . . . . To the Indian, nature was life and spirit.

Forman, James. The Life and Death of Yellowbird. New York: Farrar, Straus, Giroux, 1973.
Yellowbird, orphaned and alone, clings to the ancient ways although his curiosity of the white man's power takes him to New York and London.

Gridley, Marion E. American Indian Women. New York: Hawthorn, 1974.
Explores the lives of 25 Indian women leaders, which dispels myths about Indian women and their lot in Indian life. They had a great deal of power, were considered supreme, and even voted. Non-fiction.

Heyman, Anita. Exit from Home. New York: Crown Publishers, 1977.
A Jewish youth, training to become a rabbi in oppressive turn-of-the-century Russia, becomes exposed to "worldly" ideas that change his attitude.

STRANGE AND EERIE

Aiken, Joan. Midnight Is a Place. New York: Viking Press, 1974.
Fourteen-year-old Lucas leads a lonely, monotonous life in the house of his unpleasant guardian until the unexpected arrival of an unusual little girl presages a series of events that completely changes his life.

Berlitz, Charles. Without a Trace. New York: Doubleday, 1977.
Air and sea vessels vanish in the Bermuda Triangle as reported by witnesses and survivors. Photographs, maps, and sketches. Emphasizes the need for psychic research. Non-fiction.

Biggle, Lloyd, Jr. The Whirligig of Time. New York: Doubleday, 1979.
Jan Darzek, a former private detective from Earth, must solve the mystery of the blackmail letter that threatens the destruction of the planet Nifron D.

Bradbury, Ray. Something Wicked This Way Comes. New York: Simon & Schuster, 1962.
Pure and classic fantasy. Two boys find strange and frightening events connected to an advertisement of a carnival that isn't. Where does the menace lie?

Camus, Albert. The Stranger. New York: Vintage, 1973.
A young Frenchman, living in Algiers, commits murder and is tried and sentenced.

Christie, Agatha. By the Pricking of My Thumbs. New York: Dodd, Mead, 1968.
A young detective team takes on a baffling case when a sweet old lady disappears. A chilling tale.

Crichton, Michael. The Terminal Man. New York: Alfred A. Knopf, 1972.
Scientists attempt to regulate the brain of a violent paranoid by surgical-electrical mind control. Terrifying results and tension.

Cormier, Robert. After the First Death. New York: Avon, 1979.
Ben tries unsuccessfully to balance his father's betrayal and his own failure after a busload of children is hijacked by a group of ruthless terrorists.

________. I Am the Cheese. New York: Pantheon Books, 1977.
The odyssey of a boy on a search . . . . at once an arduous journey by bicycle to find his father and a desperate journey through the mysteries of the mind to unlock a past that must not be remembered if he is to survive.

Dickinson, Peter. Annerton Pit. Boston: Little, Brown, 1977.
While searching for their ghost-hunting grandfather, two brothers, one blind, stumble upon a headquarters of subversive revolutionary activity.

MOMENT OF DECISION

Clay, Lee Catherine. Season of Love. New York: Atheneum, 1969.
A summer of love and learning . . . to remember and to forget.

Cormier, Robert. The Chocolate War. New York: Pantheon Books, 1974.
A high school freshman discovers the devastating consequences of refusing to join in the school's annual fund-raising drive and arousing the wrath of the school bullies.

Craven, Margaret. I Heard the Owl Call My Name. New York: Doubleday, 1973.
A young minister with two years to live is sent to the seacoast of British Columbia to a parish of Indians. He learns enough about the meaning of life not to fear death.

Elfman, Blossom. A House for Jonnie O. New York: Houghton Mifflin, 1977.
A special school for pregnant teenagers who are helped by teachers to face a dilemma.

________. Girls of Huntington House. New York: Houghton Mifflin, 1972.
A young teacher takes a job in a home for unwed mothers and begins to understand that human understanding is more important than book-learning.

Forman, James. Ceremony of Innocence. Englewood Cliffs, N.J.: Prentice-Hall, 1970
Based on a true story of three young German people who wrote leaflets denouncing Hitler and Nazism knowing they would be executed if they were found out. The results of what happened show how exceptionally-motivated young people will react in a stressful situation.

Gaines, Ernest. Autobiography of Miss Jane Pittman. New York: Dial, 1971.
"Slave at 11, civil rights marcher at 108." A fictional autobiography of a black lady who lives for 100 years to see a second emancipation.

Goldreich, Gloria. Lori. New York: Holt, Rinehart, Winston, 1979.
The story of a girl who spent a year in Israel, making new friends, living a new life. The record of an adolescent in a new environment, her reactions and concerns.

Graham, Gail. Cross Fire. New York: Pantheon Books, 1972.
A soldier lost from his platoon find four enemy children, the only survivors of a village raid. Together they begin a hopeless struggle for survival in the Vietnamese jungle.

Hautzig, Deborah. Hey, Dollface. New York: Morrow, 1978.
Two fifteen-year-old classmates question the depth of their friendship.

Notes

[1] Berkeley Rice, "Going for the Gifted Gold," *Psychology Today*, 13, No. 9 (February, 1980), p. 55.

[2] John F. Feldhusen and Margaret Kolloff, "A Three-Stage Model for Gifted Education," *Education Digest*, 44, No. 5 (January, 1979), p. 15.

[3] Anne G. Scharf, "Who Likes What in High School," *Journal of Reading*, 16, No. 8 (May, 1973), p. 604.

[4] Feldhusen, p. 16

[5] G. Robert Carlsen, *Books and the Teenage Reader* (New York: Harper and Row, 1980), p. 34.

[6] Geraldine E. Larocque, "The Adolescent Literature: the Student Voice," *Journal of Reading*, 18, No. 3 (December, 1974), p. 220

[7] Carlsen, p. 4.

[8] Al Muller, "New Reading Material: the Junior Novel," *Journal of Reading*, 18, No. 17 (April, 1975), p. 533.

[9] G. Robert Carlsen and Anthony Tovatt, *Insights: Teacher's Resource Guide* (New York: McGraw Hill, 1973), p. 3.

[10] Joan Van Nord, "Reading Interests of Gifted Children in a Special School," Study prepared at University of Illinois, Urbana, 1972, p. 77.

[11] Carlsen, p. 34.

[12] Milton J. Gold, *Education of the Intellectually Gifted* (Columbus: Merrill, 1965), p. 223.

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Carlsen, G. Robert. Books and the Teenage Reader. Second Revised Edition. New York: Harper and Row, 1980.

Carlsen, G. Robert and Anthony Tovatt. Insights: Teacher's Resource Guide. New York: McGraw Hill, 1973.

Feldhusen, John F. and Margaret Kolloff. "A Three-Stage Model for Gifted Education." Education Digest, 44, No. 5 (January, 1979), 15-18.

Gold, Milton J. Education of the Intellectually Gifted. Columbus, O.: Merrill, 1965.

Larocque, Geraldine E. "Adolescent Literature: the Student Voice." Journal of Reading, 18, No. 3 (December, 1974), 219-224.

Muller, Al. "New Reading Material: the Junior Novel." Journal of Reading, 18, No. 7 (April, 1975), 531-534.

Rice, Berkeley. "Going for the Gifted Gold." Psychology Today, 13, No. 9 (February, 1980), 55.

Scharf, Anne G. "Who Likes What in High School." Journal of Reading, 16, No. 8 (May, 1973), 604-607.

Van Nord, Joan. "Reading Interests of Gifted Children in a Special School." Study prepared at University of Illinois, Urbana (1972), 154.

Varlejs, Jana. Young Adult Literature in the Seventies: A Selection of Readings. Metuchen, N.J.: Scarecrow, 1978.

Appendix A

Bibliographic Tools and Sources

American Library Association Research Committee, Young Adult Services Committee. Media and the Young Adult. A Selected Bibliography 1950-1972. 1977.

Best Sellers: The Monthly Book Review, 38, No. 1 (April-March, 1978-1979).

Booklist. Chicago, Ill.

Books for the Teen Age, 1980. New York Public Library.

"Books Your Kids Will Want to Read." Changing Times, 32, No. 11 (November, 1978).

Donelson, Kenneth L. Books for You. Urbana: National Council of Teachers of English, 1976.

________. "Spanning the Decades: Books from the 70's That Will Endure into the 80's." Media and Methods, 16, No. 7 (March, 1980).

English Journal. Urbana: National Council of Teachers of English.

Gillespie, John Thomas and Diana Lembo. Juniorplots: A Book Talk Manual for Teachers and Librarians. New York: Bowker, 1967.

Gillespie, Margaret C. Creative Growth Through Literature for Children and Adolescents. Columbus: Merrill, 1975.

Glazer, Joan I. and Gurney Williams III. Introduction to Children's Literature. New York: McGraw-Hill, 1979.

Laubenfels, Jean. The Gifted Student, an Annotated Bibliography. Westport, Conn.: Greenwood, 1977.

National Association of Independent Schools. Books for Secondary School Libraries. Fifth ed. New York: Bowker, 1976.

Reginald, R., ed. Contemporary Science Fiction Authors. New York: Arno Press, 1975.

Reid, Virginia, ed. Reading Ladders for Human Relations. Fifth ed. Washington, D.C.: American Council on Education, 1972.

"The School Library and the Highly Gifted Child." School Library, 17, No. 4 (December, 1969), 349-55.

Sodker, Myra Pollock and David Miller Sodker. Now Upon a Time - A Contemporary View of Children's Literature. New York: Harper and Row, 1977.

Wilkin, Binnie Tate. Survival Themes in Fiction for Children and Young People. Metuchen: Scarecrow, 1978.

Woodfin, Mary Jo, ed. Books on American Indians and Eskimos. Chicago: American Library Association, 1978, pp. 2-37.

Appendix C

Instrument for Evaluation

Teachers Using List ______________________________
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Comments:

*Book Titles	Circulation	1 School Year

*All books in this annotated bibliography will have an identification symbol on the check-out card, known only to the teacher and librarian.

"Media Center Orientation and Instruction Program"

Martha Halt, Librarian
Janice Stork, English Teacher
Concord High School, Elkhart, Indiana

NEH Workshop
"Libraries, Librarians, and Secondary English Teachers"
June 9 - July 11, 1980

Directors of Workshop
Professor E. Bruce Kirkham
Professor Neal A. Coil

INTRODUCTION

A unit on media center orientation and reference instruction does not sound very original for a present-day high school.[1] However, if it does not exist, then there is a need.[2] The need to develop and implement such a program is present in our high school. The librarian of 21 years of faithful and dedicated service to the school system retired in May, 1980. A new, first year librarian has been hired to continue the programs at our school. This librarian and one of the two 9th grade English teachers at our school formed the team to develop this unit at the NEH workshop at Ball State University.

Our school enrollment is approximately 1200 students in grades 9-12. A recently constructed media center with a full-time professional librarian, a full-time professional audio-visual specialist, two aides, and student helpers make up the media center staff. A very efficient center does exist. But, incoming 9th grade and new students are not being introduced to all of the materials in the library, especially reference materials. Rules and regulations were the only information given during the one period orientation which took place at the opening of the school year. This does not sufficiently cover the subject as students without study halls rarely have an opportunity to visit the center until an assignment is given which takes the entire class to the library. Secondly, reference and research tools were not easily accessible to the students for effective use for their four years of high school.[3]

The English teacher half of the workshop team was sought out by the in-coming librarian because she had been told that this English teacher gave many assignments requiring the use of reference books. The English teacher, through neglect, had not realized that the reference books were not all shelved together in a reference section but were shelved throughout the collection and not identified by REF.[4] Students had difficulty finding answers. Books had been pulled and placed on closed reserve, but this approach did not teach students how to efficiently use a reference section.

Thus, the team was formed to develop an orientation program and materials to teach reference and research skills in a cooperative effort between the librarian and English teacher.[5] The new program will be implemented at the beginning of the 1980-81 school year.

The first step of the entire unit is for the English teacher to give the students a syllabus for the 8-10 period unit on the library. This syllabus includes the learning objectives for students, all assignments, and the grading scale for the unit. I, the English teacher, use this approach for all units taught during the school year. Students like to know before a unit starts why they are studying certain materials and how they will be evaluated. Many students work ahead if they have the assignments in advance. Also, parents appreciate this information.

The second step is the pretest of library knowledge. This test will be given in the regular classroom before the classes spend any time in the library.

The third step in the program is a slide/tape orientation program.[5] The lecture method is not as effective as a media-lecture combination according to Wong[6] and Balwin and Rudolph.[7] The team took pictures of the CHS library and used the Ekto-graphic Visual Maker to take pictures of reference books in the library. The pictures and tape script, personalized by use of the school mascot, the Minuteman, will make this an appreciated presentation by the 9th grade students. This will be shown to the students after the pretest.

At the conclusion of the slide/tape production which will be presented in the library classroom by the librarian, the 9th graders will be given a hands-on, self-guided worksheet assignment. This worksheet will have questions pertaining to the materials presented in the slides. The goal is that the student can independently learn to find his/her way around the library.[8] Evaluation and discussion follows the completion of the assignments. Next, the librarian will administer the posttest covering the material. The pretest and the posttest are the same.[9] At the conclusion of the posttest, the librarian will explain the rules, regulations, and check-out procedures for the library.[10] Test question numbers 1, 3, 4, 5, 6, 7, 8, and 9 were taken from Ingles.[11] Questions 10 and 11 were taken from Lolly.[12] Both sources contributed to the worksheet also.

At this point, students will spend the next two to four class periods in the regular class room. Here, I (the English teacher) will begin using the transparencies which stress the reference tools. Let me here explain the philosophy of the transparencies. The transparencies cover card catalog, dictionaries, encyclopedias, Readers' Guide, atlases, almanacs, biographical dictionaries, vertical file, and bibliographic entries. Ideas for the transparencies were taken from Encyclopedia Britannica,[13] Gates,[14] and Cleary.[15] Much will be review as our junior high school social studies department and librarian do a thorough coverage of library instruction. At our high school, the English department continues the teaching of the various tools. The material on the transparencies will prepare classes for the many report writing assignments which are given in the science, health, and social studies classes in the 9th grade. These reports are to include bibliographies. I (the English teacher) will give weekly assignments during the entire school year which require use of a reference book.[16] Therefore, I will be using the transparencies for other assignments, not just one time, but many times during the year.

After discussion of the material on the transparencies, students will return to the library for one period to complete an in-depth worksheet assignment on the reference tools. A crossword puzzle that uses terminology relating to books, libraries, and reference material will be distributed as a home-work assignment.[17] In-class grading of the assignments will be done so that discussion of the information may continue.

An objective test over the material is the next step. This test will evaluate the knowledge gained from the use of the reference materials in our library.

An assignment will next be given to select a topic for a research paper. Here, time must be allotted to carefully instruct on how to select a topic which is specific in nature and one which is realistic for our library. Proper search strategy will also be explained here. Students are in the habit of going to the card catalog first. The approach will now be to route them to the encyclopedias first and to use the bibliographies at the end of the articles. Now, the research paper will not actually be completed at this time. Only the bibliography using six sources will be written for this assignment. As I mentioned previously, the students in the 9th grade in our school write many reports in health, science, and social studies classes. This bibliography assignment will require two more periods in the library.

Finally, after the bibliography is handed in, a self-evaluation test of the entire unit will be administered. This instrument will evaluate teaching techniques and materials used by the teachers and what each student feels he/she has learned.[18] It will also evaluate what each student feels is a weakness still present in the understanding of library usage.

As to where this project fits into the scheme of what others have done in the area, it would appear that our school has been lagging. Our research has shown that many schools have orientation programs which involve various combinations of slide/tapes, maps, walking tours, and hands-on assignments, plus lectures. A study in two counties in New Jersey by Gaver revealed that all schools contacted had library orientations and skills instruction integrated with the English class.[19] Studies which showed relatively the same results were done by Hart [20] and Renford.[21] There was a need in our school and we have sought to rectify this weakness through participation in the NEH workshop. In regards to the transparencies, there are many commercially-made ones which are expensive and never seem to have all the details that should be included. Also, they are either too elementary or too advanced for the grade level being taught. It has been the tendency of the school to have one set which was used over and over again in each of the four grade levels in the school. By making our own, we now have a complete set for the 9th grade on the skills which need to be taught.

NOTES

[1] Conference on Library Orientation for Academic Libraries. *Planning and Developing a Library Orientation Program.* (Ann Arbor: Pierian Press. 1975). p.59.

[2] Nickel, Mildred L. *Steps to Service: A Handbook of Procedures for the School Library Media Center.* (Chicago: American Library Association. 1978). pp. 82-83.

[3] Kirk, Thomas. "A Comparison of Two Methods of Library Instruction for Students in Instructional Biology." *College and Research Libraries*, 32 (1971).

[4] "Educating the User; New Approaches Tried." *Library Journal*, 103 (Feb. 15, 1978). pp. 424-7.

[5] "Writing Objectives for Bibliographic Instruction in Academic Libraries." *Midwest Federation of Library Associations*, (Detroit, 1976). pp. 133-5.

[6] Wong, Clark Chui-Yuen. *Comparative Effectiveness of the Lecture and Slide-Tape Approach for Orientation in the Use of the Learning Material Center*, (1976).

[7] Baldwin, Julia F. and Robert S. Rudolph. "The Comparative Effectiveness of a Slide/Tape Show and a Library Tour." *College and Research Libraries*, 40 (January, 1979). pp. 31-35.

[8] Rossoff, Martin. *The Library in High School Teaching.* (New York: The H. W. Wilson Company. 1961). pp. 77-88.

[9] Lolly, John L. Your Library--What's in It for You? (New York: John Wiley & Sons, Inc. 1974). p. 11.

[10] Rosoff, p. 92.

[11] Ingles, May and Anna McCague. Teaching the Use of Books and Libraries. (New York: The H. W. Wilson Company. 1944). p. 46.

[12] Lolly, p. 82.

[13] Encyclopaedia Britannica. Advanced Library Reference Skills. (Chiago: Encyclopaedia Britannica Educatio[illegible] Corporation. 1970). Transparencies 15, 16, 17.

[14] Gates, Jean Key. Guide to the Use of Books and Libraries. (New York: McGraw-Hill Book Company. 1969). pp. 74-9.

[15] Cleary, Florence Damon. Discovering Books and Libraries. (New York: The H. W. Wilson Company. 1966). p. 45.

[16] Wynar, Christine L. Guide to Reference Books for School Media Centers. (Littleton, Colo.: Libraries Unlimited, Inc. 1973). p. 21.

[17] Hard, Lois Lynn and Beauel M. Santa. How to Use the Library. (Palo Alto, Calif.: Pacific Books. 1955). pp. 72-3.

[18] Olevnik, Peter P. "Non-Formalized Point-of-Use Library Instruction: A Survey." Catholic Library World. 50 (Dec. 1978). pp. 218-220.

[19] Gaver, Mary Virginia. Service of Secondary School Media Centers: Education and Development. (Chicago: ALA, 1971). pp. 55-6.

[20] Hart, Thomas, ed. Instruction of School Media Center Use. (Chicago: American Library Assoc., 1978). pp. 45-53.

[21] Renford, Beverly L. Library Resources. (Pennsylvania State University. 1978). pp. 39-44.

Media Center

Orientation and Instruction Program for 8 - 10 Class Periods

I. Task analysis

- A. Major ideas to be stressed are:
    - 1. To become familiar with library facilities and the materials available.
    - 2. To learn to use reference materials
- B. Skills to be taught are:
    - 1. Locating and using reference materials
    - 2. Using the card catalog
    - 3. Writing bibliography
    - 4. Learning search strategy
- C. Attitudes to be developed are:
    - 1. Knowledge of the importance and use of the media center
    - 2. Encouragement of the students to use the media center.

II. Pre-requisites for students

- A. It must be assumed that students have had prior library instruction.
- B. Students must be able to read.
- C. Students must know how to alphabetize.

III. Learning Objectives for unit

- A. Locating facilities and materials during the initial one class period 9th grade visit to the media center
    - 1. Students will complete a pretest on their knowledge of the library.

   2. Test will be administered in the regular classroom on the day before the library visit.

B. 10 - 12 minute slide presentation in the library
   1. Students will view slides of the library and its materials.
   2. Students will listen to a tape with the slides.

C. Map of library
   1. Students will be given a map of the library.
   2. Students will walk through the library with the librarian.

D. Hands-on assignment for self-guided tour
   1. Students will be given a worksheet of general questions on the library.
   2. Students will complete this assignment for class credit.

E. Post-test to be given during the second class period in the library
   1. The librarian will administer the post-test in the library classroom.
   2. The test will be graded during class time with the librarian.
   3. Classroom teacher will further evaluate the test and record the score.
   4. Librarian will discuss the basic library rules with the students.

IV. Strategies to be employed for learning how to locate and use reference materials

A. The classroom teacher will instruct students from the following teacher-made transparencies.

1. Encyclopedia
2. Quotation books
3. Almanacs
4. *Readers' Guide*
5. Card catalog
6. Dictionary
7. Biographical dictionaries
8. Atlas
9. Bibliographical instructions

B. The students will write answers to the following library assignments:

1. Worksheets
    a. Students will complete worksheets while in the library.
    b. Worksheets will be graded and discussed in the classroom.
2. Crossword puzzle
    a. A crossword puzzle emphasizing library terms will be completed as a homework assignment.
    b. The crossword puzzle will be graded and discussed in class.

C. Students will write answers to an objective test on library skills.

D. Students will write answers to a self-evaluation test which will include evaluation of teacher instruction and materials, and of what the student feels he/she has learned.

V. Students will write a bibliography for a selected topic for a research report.

A. Students will select a topic for a research paper.

B. Teacher will instruct the student as to how to select an appropriate topic for a research paper.

C. Students will look at teacher-made transparencies on how to write bibliographical entries.

D. Students will write a bibliography containing six types of sources:

1. Non-fiction book
2. Encyclopedia
3. Newspaper
4. Vertical file
5. Periodical
6. Other reference book

E. Student will not actually write the paper at this time. Bibliographical knowledge will be used in the science, social studies, and health classes for report writing.

F. Students will be instructed on the proper search strategy beginning with the encyclopedia.

VI. Students may read the following materials to enhance their knowledge of the library.

A. Aldrich, Ella V. Using Books and Libraries. 5th ed. Prentice-Hall, 1967.
Presents basic introduction to library tools and and reference books. Worksheets for term bibliography are included.

B. Boyd, Jessie Edna. Books, Libraries and You. 3rd ed. Scribner's, 1965.
Explains use of card catalog, reference books, other library tools. Can be correlated with assignments in other classes, especially English.

C. Lolley, John L. Your Library - What's in It for You? New York: John Wiley & Sons, 1974.
Self study guide in readable style. Pretests followed by explanatory test over library resources. Tips on writing term papers.

D. How to Use the Library. Gaylord.
Brief, simple explanation of how to use the library, how to use basic tools and important reference books, and how to make bibliographies.

E. How to Use the Readers' Guide to Periodical Literature and Other Indexes. Rev. ed. New York: H. W. Wilson Company, 1962.
Explains the use of the Readers' Guide through text, sample pages, and practice questions.

F. Paradis, Adrian A. Research Handbook: A Guide to Reference Sources. New York: Funk and Wagnalls, 1974.

Book examines, step-by-step, each facet of library work and research. Stresses new types of materials: microfilm, records, and filmstrips.

G. Rossoff, Martin. Using Your High School Library. 2nd ed. New York: H. W. Wilson Company, 1964.

Manual consisting of units based on typical problems arising out of classroom situations, including abstracting information and preparing written reports. Illustrated by facsimile material from reference works. Achievement test included.

VII. Teachers may read the following materials to enhance their knowledge of the library.

A. American Association of School Librarians. Standards for School Media Programs. Chicago: American Library Association, 1969.

The standards presented describe the services of the media program in the school and note the requirements for the staff, resources, and facilities needed to implement the program effectively. Dated material but includes important concepts.

B. Beeler, Richard J., ed. Evaluating Library Use Instruction. Ann Arbor, Mich.: Pierian, 1975.

Collection of papers in library instruction evaluations. Includes citations to selected readings and sample questionnaires.

C. Boaz, Martha, ed. Toward the Improvement of Library Education. Littleton, Colo.: Libraries Unlimited, 1973.

Discusses library education in future from points of view of the practioners in schools. Discusses current problems in libraries and plans for change.

D. Carey, R. J. Library Guiding: A Program for Exploiting Library Resources. Hamden, Conn.: Shoe String, 1974.

Describes an effective system of guidance through reference resources: use of signage, color coordination and printed guides. Stresses all of this must still have personal help of librarians.

E. Churchwell, Charles D. Shaping of American Library Education. Chicago: American Library Association, 1975.

Supplements previous histories of library education. Includes technical study and data covered.

F. Davies, Ruth Ann. The School Library; a force for educational excellence. New York: Bowker, 1969.

Defines school librarian as team teacher, media programming engineer, and curriculum energizer. Suggests methods and programs for realizing this role. Covers evaluation of library program's effectiveness. Dated material but includes pertinent information.

G. Hart, Thomas L. Instruction in School Media Center Use. Chicago: American Library Association, 1978.

Brings together concept to assist librarian in developing library activities. Covers levels K - 12. Includes standardized tests, annotated source material, and comprehensive bibliography.

H. Lubans, John, ed. Progress in Educating the Library User. New York: Bowker, 1978.

Examines recent trends in library instruction to school students in terms of impact of declining enrollments, skills needing to be taught, and relationship between the library and classroom curriculum.

I. Nording, Jo Anne. Dear Faculty: A Discovery Method Guidebook to the High School Library. Westwood, Mass.: Faxon, 1976.

A guide to library resources directed toward the classroom teacher. Stresses student will learn research skills in library more effectively if skills are taught in conjunction with classroom work.

J. Prostano, Emanuel T. and Joyce S. Prostano. The School Library Media Center. Littleton, Colo.: Libraries Unlimited, 1977.

Correlates relationship of school library media center program to the educational program of the school.

K. Rossoff, Martin. The Library in High School Teaching. New York: H. W. Wilson, 1961.

Attempts to familiarize teachers with merits of school library as a resource in teaching. Emphasis on the advantages accruing from a knowledge and employment of library facilities. Extremely old but gives information and ideas not included elsewhere.

L. Wynar, Christine L. Guide to Reference Books for School Media Centers. Littleton, Colo: Libraries Unlimited, 1973.

Contains annotated entries of reference books and selection tools for schools. Useful list for collection building.

Name ____________
Period ____________
Date ____________

MEDIA CENTER AND REFERENCE MATERIALS SKILLS UNIT

Aug. - Sept. 1980

These grades will be the first ones for the 9 week grading period.

Objectives for students:

To become acquainted with the CHS media center

To learn to locate the various kinds of materials in the media center

To learn to recognize reference materials by name and how to use them

To learn to effectively use the card catalog

To learn to write a bibliography for a research report

Written assignments:

1. Students will complete a pretest on the media center materials.

2. The students will complete a worksheet which will help to teach the location of materials in the media center. This will be graded.

3. The students will complete a posttest over media center materials. This will be a graded test.

4. After viewing transparencies and discussing reference skills, students will return to the media center to complete a worksheet on the material.

5. Students will complete a crossword puzzle as a homework assignment. This puzzle will use terminology that relates to books, libraries, and reference materials.

6. Students will complete a 55 point test over reference materials.

7. Students will write a bibliography using six sources for a "pretend" research report. The bibliography will be graded on form and sources.

8. Students will complete a self-evaluation test on the unit.

Grading scale of unit

Tests		Worksheets		Bibliography	
1. Posttest	18	1. Worksheet	16	Grade will	
2. Test on reference		2. Reference skills		be based on	
skills	55	Worksheet	14	the number	
3. Self eval. test	12	3. Crossword		of errors.	
Total points	85	Puzzle	20	-5	A
100 - 90%	A	Total points	50	-6 -8	B
89 - 82%	B	95%	A	-9 -10	C
81 - 75%	C	94 - 88%	B	-11 -15	D
74 - 64%	D	87 - 77%	C	-16	F
63%	F	76 - 66%	D	(2 letter	
(2 letter grades)		65%	F	grades)	
		(1 letter grade)			

Name ______________________
Period ______________________
Date ______________________

9th Grade Media Center Pretest

1. The Readers' Guide is (a) a list of good books to read; (b) a book on English literature; (c) an index to articles in periodicals; (d) a catalog of books which should be in every library.
2. In the library classification system each book is assigned a ______________________.
3. The World Almanac is especially useful in looking up material about (a) astronomy (b) new books (c) current events (d) up-to-date statistics.
4. To find out what books the library has about South America, one should (a) look among the geography books; (b) consult the card catalog; (c) ask the geography teacher.
5. The main reason for teaching students how to find material in the library is (a) to save work for the librarians; (b) to make the student more independent; (c) to enable the student to broaden his/her knowledge; (d) to prepare the student to conduct a school library.
6. Books in the library are arranged by (a) subject (b) author (c) size (d) color.
7. The name of the governor of Indiana is best found out by consulting (a) Who's Who in America (b) the Readers' Guide (c) an encyclopedia.
8. The best place to look for maps is in (a) Bartlett's Quotations (b) an encyclopedia (c) an atlas (d) the World Almanac.

9. The catalog is the most useful tool in the library because (a) it gives one the titles of all the books an author has ever written; (b) it is a guide by author, title and subject to all the books in the library; (c) it is arranged alphabetically.

10. The reference book which gives a broad overview of a subject through brief articles telling the important people, places, and events is called the (a) atlas (b) encyclopedia (c) thesarus (d) card catalog.

11. The reference book that provides information about words, their spelling, meaning, and punctuation is called (a) an encyclopedia (b) a book of quotations (c) a dictionary (d) a thesarus.

12. To get a listing of books written by the author Jack London, you would look in the (a) Readers' Guide (b) almanac (c) Contemporary Authors.

13. The origin of the saying "Two heads are better than one" can be found in (a) the card catalog (b) a biographical dictionary (c) Bartlett's (d) Granger's Poetry.

14. A thesarus contains (a) synonyms (b) maps (c) names of magazines.

15. The author of the poem "Crossing the Bar" can be found in (a) the vertical file (b) Granger's Poetry (c) a thesarus.

16. A microfiche is a film card containing information found in (a) magazines (b) encyclopedias (c) dictionaries.

17. A filing cabinet location of pamphlets and bulletins is the (a) card catalog (b) globe (c) microfiche (d) vertical file.

18. Our library subscribes to the following newspapers (a) Elkhart Truth (b) South Bend Tribune (c) Goshen News (d) none of the above (e) all of the above.

SLIDE/TAPE SCRIPT

MUSIC: SPYRO-GYRA - MORNING DANCE

(SLIDE #1 FOCUS)

(SLIDE #2 FICTION AND FACT)

(SLIDE #3 CONCORD MEDIA CENTER)

(SLIDE #4 STUDENT ENTERING)

THE CONCORD HIGH SCHOOL MEDIA CENTER WELCOMES YOU TO A TOUR OF ITS FACILITIES AND MATERIALS. YOU WILL SPEND MANY ENJOYABLE HOURS IN THIS AREA DURING YOUR HIGH SCHOOL YEARS FOR STUDYING AND LEISURE READING.

(SLIDE #5 STUDENT AT CARD CATALOG)

UPON ENTERING THE MEDIA CENTER, THE FIRST THING YOU SEE DIRECTLY AHEAD OF YOU IS THE CARD CATALOG. THIS LOOKS LIKE A LARGE PIECE OF FURNITURE WITH MANY SMALL DRAWERS. ON THE FRONT OF THE DRAWERS ARE LETTERS IDENTIFYING THE CONTENTS OF EACH DRAWER. AS THE LETTERS SHOW, THE DRAWERS ARE IN ALPHABETICAL ORDER.

(SLIDE #6 CARD CATALOG DRAWER)

THE CARD CATALOG IS A KEY TO ALL BOOKS TO BE FOUND IN THE MEDIA CENTER. THE CARDS IN THE CARD CATALOG ARE FILED IN ALPHABETICAL ORDER, MUCH LIKE YOUR FRIENDS' NAMES ARE LISTED IN THE TELEPHONE BOOK.

(SLIDE #7 AUTHOR CARD)

THE AUTHOR CARD IS FILED IN THE CARD CATALOG

DRAWER ACCORDING TO THE AUTHOR'S LAST NAME. NOTE THE CALL NUMBER IN THE UPPER LEFT HAND CORNER. IT WILL BE IN THE SAME PLACE ON THE TITLE AND SUBJECT CARD. THE CALL NUMBERS ARE THE DEWEY DECIMAL NUMBERS PLUS THE FIRST LETTERS OF THE AUTHOR'S LAST NAME.

(SLIDE #8 TITLE CARD)

THE TITLE CARD IS FILED BY THE FIRST IMPORTANT WORD IN THE TITLE OF THE BOOK. DON'T LOOK FOR A, AN, OR THE. AN EXAMPLE: THE ENTERPRISING AMERICANS WOULD BE FILED IN THE E'S FOR ENTERPRISING.

(SLIDE #9 SUBJECT CARD)

THE SUBJECT CARD IS FILED BY THE FIRST WORD OF THE SUBJECT. IF YOU DO NOT FIND THE EXACT SUBJECT IN THE CARD CATALOG, USE JUDGMENT IN CHOOSING A RELATED SUBJECT. FOR EXAMPLE, IF YOU WISH INFORMATION ABOUT SATELLITES, TRY SPACE.

(SLIDE #10 STUDENT AT VERTICAL FILE)

CONTINUING ON OUR TOUR AROUND THE MEDIA CENTER, YOU WILL SEE GREEN METAL FILING CABINETS WHICH ARE CALLED THE VERTICAL FILE. HERE YOU WILL FIND INFORMATION ON A WIDE-RANGE OF SUBJECTS IN BULLETINS, PAMPHLETS, AND CLIPPINGS.

(SLIDE #11 DRAWER OF VERTICAL FILE)

THE VERTICAL FILE IS AN EXCELLENT SOURCE OF CURRENT INFORMATION ON POPULAR SUBJECTS. THESE

Malt/Stork 34

Name ________
Period ________
Date ________

HANDS-ON ASSIGNMENT FOR SELF-GUIDED TOUR

Choose two questions from each section to complete.

ATLAS

1. On what page would you find a map of the United States in the Hammond World Atlas? ________
2. On what page is there a map of India in the Rand McNally Atlas? ________
3. What is the copyright date of the Hammond World Atlas? ________
4. What is the copyright date of Rand McNally Atlas? ________
5. How many atlases are in our collection? ________

READERS' GUIDE

1. In what periodical can an article about Bob Hope be found? ________
2. Spor Il is the abbreviation for what magazine? ________
3. Who publishes Readers' Guide? ________
4. What is the latest issue of Readers' Guide? ________
5. Sat R is the abbreviation for what magazine? ________

VERTICAL FILE

1. Name a subject heading under D. ________
2. Name a subject heading under G. ________
3. Name a subject heading under K. ________
4. Name a subject heading under Z. ________
5. Name a subject heading under T. ________

CARD CATALOG

1. Give a subject listing in the card catalog that begins with G. ______________________________

2. Give the title of a book written by Emily Bronte.

____

3. What is the call number of the book Rascal? __________

4. What is the title of a book of poems by Sandburg?

____

5. Give the name of a book about Indiana.

____

NEWSPAPERS

1. What is the volume number of yesterday's Elkhart Truth?

____

2. What was the headline on yesterday's South Bend Tribune?

____

3. Who is the editor of the Elkhart Truth? ______________

4. Who is the editor of the South Bend Tribune?

____

5. At what address is the Goshen News printed?

____

PERIODICALS

1. What is the date of the current issue of the Yankee?

____

2. Who is on the cover of U.S. News and World Report?

____

3. Where is Sports Illustrated kept?

____

Name ____________________
Period____________________
Date____________________

9th Grade Media Center Posttest

1. The Readers' Guide is (a) a list of good books to read; (b) a book on English literature; (c) an index to articles in periodicals; (d) a catalog of books which should be in every library.
2. In the library classification system each book is assigned a ______________________.
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7. The name of the governor of Indiana is best found out by consulting (a) Who's Who in America (b) the Readers' Guide (c) an encycloperia.
8. The best place to look for maps is in (a) Bartlett's Quotations (b) an encyclopedia (c) an atlas (d) the World Almanac.

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11. The reference book that provides information about words, their spelling, meaning, and punctuation is called (a) an encyclopedia (b) a book of quotations (c) a dictionary (d) a thesarus.

12. To get a listing of books written by the author Jack London, you would look in the (a) _Readers' Guide_ (b) almanac (c) _Contemporary Authors_.

13. The origin of the saying "Two heads are better than one" can be found in (a) the card catalog (b) a biographical dictionary (c) _Bartlett's_ (d) _Granger's Poetry_.

14. A thesarus contains (a) synonyms (b) maps (c) names of magazines.

15. The author of the poem "Crossing the Bar" can be found in (a) the vertical file (b) _Granger's Poetry_ (c) a thesarus.

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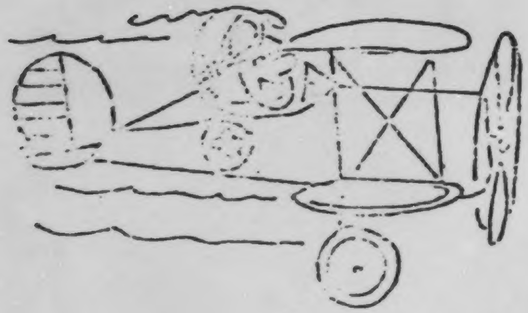
18. Our library subscribes to the following newspapers (a) Elkhart Truth (b) South Bend Tribune (c) Goshen News (d) none of the above (e) all of the above.

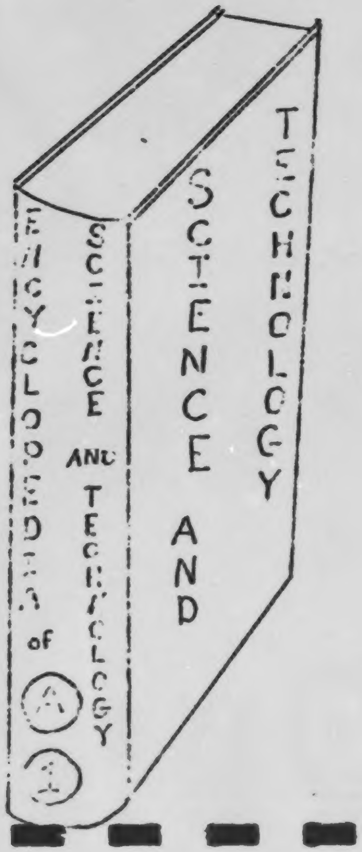
REFERENCE BOOK

Subject encyclopedias are different from the usual kind.

Subject encyclopedias come in sets, but the entire set deals with one subject such as science.



194


ENCYCLOPEDIA of SCIENCE AND TECHNOLOGY
A
1
SCIENCE AND TECHNOLOGY

195

REFERENCE BOOK

PAGE FROM WHO'S WHO IN AMERICA

STALEY, WAYNE DANIEL, equipment mfg. co. exec.; b. Loami, Ill., Oct. 16, 1904; s. Arno Voss and Nellie (Funk) S.; B.S. in Chem. Engring., U. Ill., 1925, M.S. in Chemistry, 1927; m. Catherine Louise White, Sept. 6, 1930; children—Joyce Staley (Mrs. Murray E. Nichols, Jr.), Robert Wayne. Research chem. engr. C.F. Burgess Labs., Madison, Wis., 1927-28; sec., gen. mgr. Burgess-Parr Co., Moline, Ill., 1928-35; various managerial positions Duriron Co., Inc., Dayton, Ohio, 1935-52, v.p., 1952-66, pres., 1966-68, chmn. bd., 1968-76; dir. First Nat. Bank (Dayton). Bd. dirs. United Fund Montgomery, Greene counties, pres., 1964. Mem. Jr. Achievement Dayton (pres. 1970, Spirit Am. Heritage award 1970), Am. Inst. Chem. Engrs., Am. Chem. Soc., Hydraulic Inst. (pres. 1959). Presbyterian. Home: 523 Garden Rd Dayton OH 45419 Office: 425 N Findlay St Dayton OH 45401

STALKER, ALFRED JOSEPH, investment banker; b. Holyoke, Mass., July 5, 1906; s. Alfred W. and Geneva (Kay) S.; B.S., Syracuse U., 1928; m. Lydia Porter, May 12, 1934. With Pacific Tel. & Tel. Co., Seattle, 1928-29; with Kidder, Peabody & Co., N.Y.C., 1930—, mgr. dealer relations dept., 1950-57, gen. partner, dir. West Coast div., Los Angeles, 1958-67, v.p., 1967—. Served to lt. comdr. USNR, 1943-46. Mem. Delta Kappa Epsilon. Clubs: Birnam Wood Golf (Santa Barbara, Calif.); Stock Exchange, Los Angeles Country (Los Angeles). Home: 1470 Blue Ridge Dr Beverly Hills CA 90210 Office: 707 Wilshire Blvd Suite 3100 Los Angeles CA 90017

STALL, JAMES LAMAR, utilities exec.; b. Shreveport, La., Sept. 19, 1918; s. Lindon C. and Lillian (Harrison) S.; B.S. in Accounting, La. Tech. U., 1939; postgrad. La. State U., 1939-40; M.S. in Indsl. Mgmt. (Sloan fellow), Mass. Inst. Tech., 1960; m. Johnette Ford Adger, Sept. 23, 1942; children—Lindon Adger, Kathryn. Teaching fellow La. State U., 1939-40; salesman Burroughs Corp., 1940-41; with Southwestern Electric Power Co., Shreveport, 1946—, v.p., controller, dir., 1967-69, exec. v.p., dir., 1969-71, pres., chief exec. officer, dir., 1971—; dir. Central and S.W. Corp., Pioneer Bank & Trust Co. Treas., dir. Shreveport Goodwill Industries, 1957-59. Served with AUS, 1941-45. Recipient Corp. Leadership award Mass. Inst. Tech., 1976. Mem. Mo. Valley Electric Assn., Nat. Assn. Accountants (nat. dir. 1963-69, 70—, nat. v.p. 1969-70), Shreveport C. of C. Methodist (mem. ofcl. bd.). Home: 122 Richard St Shreveport LA 71105 Office: 428 Travis St Shreveport LA 71101

STALLARD, RICHARD ELGIN, dentist, health adminstr.; b. Eau Claire, Wis., May 30, 1934; s. Elgin Gale and Caroline Francis (Betz) S.; B.S., U. Minn., 1956, D.D.S., 1958, M.S., 1959, Ph.D., 1962; m. Norma Ann Woock, Oct. 13, 1956 (div. 1973); children—Rondi Lynn, Alison Judith; m. 2d, Jason Shirley Sandlin, May 2, 1974. Co-dir. periodontal research Eastman Dental Center, Rochester, N.Y., 1962-65; prof., head dept. periodontology U. Minn. Sch. Dentistry, Mpls., 1965-68; asst. dir. Eastman Dental Center, 1968-70; prof. anatomy, asst. dean Sch. Grad. Dentistry, dir. clin. research center Boston U. Sch. Grad. Dentistry, 1970-74; dental dir., head dept. periodontology Group Health Plan, Inc., St. Paul, 1974—. Cons. USAF, 1968—, U.S. Navy, 1971-75; mem. tng. grant com. NIH/Nat. Inst. Dental Research, 1969-72; edn. cons. Project Vietnam, AID, Saigon, 1969-74. Recipient Meritorious Achievement citation for dental research and edn. Boston U., 1970. Fellow Am., Internat. colls. dentists; mem. Am. Acad. Periodontology (pres. 1974), Am. Acad. Dental Sptys. (pres. 1971-75), Am. Pub. Health Assn., Omicron Kappa Upsilon, Sigma Xi. Club: Alumni (Mpls.). Author preventive dentistry textbook, articles in prof. jours. Home: 4810 Lakeview Dr Edina MN 55424 Office: 2500 Como Ave St Paul MN 55108

STALLING, BETTIN, lawyer; b. Lexington, Mo., Oct. 26, 1897; s. Diederich and Emile (Bettin) S.; student U. Mo., 1916-17, Millsaps Coll., 1918; LL.B., U. Chgo., 1923; m. Lucy Tolhurst, June 30, 1926; children—Suzanne (dec.), Richard. Admitted to Ill. bar, 1924; practice in Chgo., 1924-34; head atty. HOLC, Washington, 1934-36; [illegible] counsel Chgo., 1939-47, 54-55; asst. reg. dir. loan guaranty

Perspective, 1961; contbr. to The Anatomy of Knowledge, 1969, Contemporary Philosophy, 1971; George Santayana, 1971. Office: Comparative Lit Ind U Bloomington IN 47401

STALLMAN, ROBERT WOOSTER, educator, author; b. Milw., Sept. 27, 1911; s. Paul Michael and Hazel (Wooster) S.; A.B., U. Wis., 1933, A.M., 1939, Ph.D., 1942; m. Virginia Blume, Aug. 21, 1939; children—William Wooster, Robert Wooster. Part-time instr. U. Wis., 1939-42; instr. R.I. State Coll., 1942-43, Yale, 1943-44, Katharine Gibbs Sch., Boston, 1944-46; asst. prof. English, U. Kans., 1946-49; asso. prof. English, U. Conn., 1949-53, prof., 1953—; Bingham prof. U. Louisville (Ky.), 1966; asso. editor The Western Review, 1946-48; staff mem. Writers' Conf., Kans., summer 1948; lectr. U. Wis., summers 1946, 49, U. Minn., summer 1947; Ford Found. fellow, 1953-54; Fulbright lectr. Am. lit. U. Strasbourg, 1958-59, European univs.; vis. prof., Citizen's chair U. Hawaii, 1970; dir. U. Conn. Writers' Conf., 1950-55; fellow La Fondation Camargo, Cassis, France, 1974-75; lectr. French univs., 1977. Recipient U. Conn. Alumni Assn. Excellence award, 1969. Mem. Phi Beta Kappa. Author: The Houses That James Built and Other Literary Studies, 1961, 77; Stephen Crane: A Biography, 1968, rev. edit., 1973; Stephen Crane: A Critical Bibliography, 1972; The Figurehead and Other Poems, 1978. Editor: Critiques and Essays in Criticism, 1920-48, 1949; The Critic's Notebook, 1950, 77; Stephen Crane: An Omnibus, 1952, 54; Stephen Crane: Stories and Tales, 1955; Seventeen American Poets, 1958; The Ambassadors, 1960; The Art of Joseph Conrad, 1960; The Red Badge of Courage and Other Stories, 1960; Stephen Crane: Sullivan County Tales and Sketches, 1968; The Stephen Crane Reader, 1972. Co-editor: The Art of Modern Fiction, 1949, 56; The Creative Reader, 1954, rev., 1962; Stephen Crane: Letters, 1960; American Literature: Readings and Critiques, 1961; The War Dispatches of Stephen Crane, 1964, 77; The New York City Sketches of Stephen Crane, 1966, 77. Contbr. poems and essays, anthologies and jours.; contbr. to Ency. Brit.; Stephen Crane, 1973. Adv. editor Studies in Short Fiction, American Literature Abstracts, Studies in the Novel. Address: 1 Westwood Rd Storrs CT 06268

STALLONE, SYLVESTER ENZIO, actor, writer, dir.; b. N.Y.C., July 6, 1946; s. Frank and Jacqueline (Labofish) S.; student Am. Coll. of Switzerland, 1965-67, U. Miami, 1967-69; m. Sasha Czack, Dec. 28, 1974; 1 son, Sage. Usher, fish salesman, horse trainer, delicatessen worker, truck driver, bouncer, zoo attendant, short order cook, pizza demonstrator, phys. edn. tchr., motel supt., bookstore detective; appeared in motion pictures Lords of Flatbush, 1973, Rocky, 1976, F.I.S.T., 1978; now producer, dir. own films. Recipient Oscar for best picture, 1976; Golden Globe award for best picture, 1976; Donatello award for best actor in Europe, 1976; Christopher Religious award, 1976; Bell Ringer award Scholastic Mag., 1976, Nat. Theatre Owners award, 1976; Star of Yr. award, 1977. Mem. Screen Actors Guild, Writers Guild, Stuntmens Assn. (hon.), Dirs. Guild. Author: Paradise Alley, 1977; The Rocky Scrapbook, 1977. Nomination for two Oscars (acting and writing) in same year (1976) occurred for only 3d time in history. Address: care Wald Nanas Assos 9120 Sunset Blvd Los Angeles CA 90069. *Once in one's life, for one mortal moment, one must make a grab for immortality; if not, one has not lived.*

STALLONES, REUEL ARTHUR, coll. dean; b. North Little Rock, Ark., Oct. 10, 1923; s. Wilmer Leroy and Jet (Wilson) S.; student Visalia Jr. Coll., 1941-42, Ripon Coll., 1943-44, U. Mich., 1944-45; M.D., Case-Western U., 1949; M.P.H., U. Calif. at Berkeley, 1952; m. E. Joyce Graves, Aug. 14, 1945; children—Jorel, Loran, Jared. Intern, Letterman Hosp., San Francisco, 1949-50; asst. chief dept. epidemiology Walter Reed Army Inst. Research, Washington, 1954-56; lectr., prof. U. Calif. at Berkeley, 1956-68; prof., dean Sch. Pub. Health, U. Tex. at Houston, 1968—. Served with AUS, 1943-46, 49-56. Fellow Am. Pub. Health Assn., Am. Coll. Preventive Medicine; mem. Am. Epidemiology Assn., Tchrs. Preventive Medicine, Hamann Soc., Delta Omega, Sigma Xi. Home: 9427 Bassoon Houston TX 77025

READERS' GUIDE

SAMPLE ENTRY

Information is indexed by subject headings.

EXERCISE
  How to have a better figure. il Redbook
    120:75-82 Mr 8 '63

  Project:your figure. B. Clerke. il Ladie
    Home J 80:73-6+ S '63

Explanation of the first sample:
An illustrated article on the subject exercise entitled "How to Have a Better Figure" will be found in volume 120 of Redbook magazine, pages 75-82 in the March 8, 1963 issue.

Explanation of the second example:
An illustrated article on the subject exercise entitled "Project: Your Figure" written by B. Clerke will be found in volume 80 of Ladies Home Journal, pages 73-76 (continued on later pages of the same issue) in the September 1963 issue.

Daffy Dazzlers

DICTIONARY INFORMATION

FOREIGN WORDS AND PHRASES
BIOGRAPHICAL INFORMATION
GEOGRAPHICAL INFORMATION

Geographical information

Moose head Lake ′(mo͞os′hed), a lake in central Mains. 36 mi. long: 120 sq . mi.

Mi·chel·an·ge·lo(mī′kel an′ jə lō′ It.) n. 1475-1564, Italian sculptor, painter, architect, and poet.

Biographical information

Foreign phrases

re pon dez s′il vous plait(rā pōn′dā sēl vo͞o plā′Fr. Rā pôn dā′sēl vo͞o ple′) See R.S.V.P.

table d'hote(tȧ′blẽ dōt ·; tä′b'l): pl. tables D'Hote [F., lit., table of the landlord] 1. A common table for guests at a hotel. 2. A meal in a restaurant, hotel, or the like, for which one pays a fixed price. Cf. A'LaCarte.

(Confer)

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Halt/Stork 69

Halt/Stork 93

Name ______________________
Period ____________________
Date ______________________

9th Grade Reference Skills Worksheet

Points possible 14

To be completed in the CHS Media Center during one class period.

Complete two specifically assigned questions from each section.

Card Catalog

1. Who wrote the book Mutiny on the Bounty? Who published it and when? ______________________
2. Give the author, title and call number of one fiction book about baseball. ______________________
3. Sterling North wrote a book about an animal. What was the animal and the title of the book? ______________________
4. Who wrote Uncle Tom's Cabin? ______________________

Encyclopedias

1. Herbert Hoover received his education at what college?
____
2. What are the natural resources in Indiana? ______________________
____
3. What is the name of the largest diamond ever discovered?
____
4. Whom did Pocahantas marry? When? ______________________

Name Halt/Stork 102
Period ________________
Date ________________

9th GRADE MEDIA CENTER SELF-EVALUATION TEST

This test will receive two points for each question if your answer is written in a complete sentence.

1. Explain what new information about libraries and reference materials you learned during the unit.

   ____

2. If there is an area of library study which you feel you do not completely understand, explain what it is.

   ____

3. What was the most difficult assignment in the unit for you to complete? ________________________

   Why? ________________________________

4. What was the easiest part of the unit for you to complete? ________________________________

   Why? ________________________________

5. From the presentations given by Mrs. Stork and Mrs. Halt from which method did you more easily learn:

   ______ slide-tape presentation
   ______ lecture, transparencies, and discussion
   ______ worksheets in the media center

   Why did you select the one you did? If there is more than one answer, state it and explain. ______________

   ____

6. What is your attitude toward our media center at this time? ________________________________

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A Two Week Unit Teaching High School Students to Detect Native American Stereotypes in American Literature and Films

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for
"Libraries, Librarians, and Secondary School Teachers"

A Workshop sponsored by
The National Endowment of the Humanities
and
Ball State University

July 11, 1980

INTRODUCTION

This summer we received a grant from the National Endowment of the Humanities to work at Ball State University under the direction of Dr. Bruce Kirkham and Mr. Neal Coil on a research project designed to enhance the relationship between the English teacher and the librarian in the high school and to develop a program for application in the English classroom and the library.

Much has been done in the last few years in instructing students in black stereotypes and also in black ethnic literature. But relatively few units have been designed to instruct high school students on Native Americans as stereotypes in our literature or as contributors to our literature. As Anna Stensland stated in the introduction to her 1979 edition of Literature by and about the American Indian, "There are at least three good reasons for the study of Indian authors and themes in the English classroom. First, the Indian is an essential part of our American history and literature... Second, the Indian has always furnished inspiration and characters for the classic writers and works from American literature.... Third, American Indians, with their spiritual oneness, their concept of the sacred hoop, have much to teach modern youth...."[1]....

Both of us teach in predominantly white suburban high schools where the students lack direct contact with the Native American. We realize that students develop their attitudes from contact with many groups — church, family, peers, and the media. The school controls very little of the mass of information, or misinformation, that innundates the students. Since "books tend to project the views, perspectives and historical interpretation of the dominating racial group,"[2] we will try to teach students to analyze what they read and hope that the practice will carry over to other areas of their lives.

As Marshment has stated,

> Literature has a special and powerful role to play in the perpetuation of ideologies.... The idea that literature, as 'art' is somehow separate from, even 'above,' the concerns of everyday social and political life is by now widely recognized as a fallacy.... Literature is a human social activity, like any other activity, reflecting and influencing the whole society.[3]

Because books with racial stereotypes contribute to the harmful concept of racial superioity by the white group and inferioity by the minority racial group, we feel there is a place in the classroom for teaching students to read fiction not only for the usual plot, setting, motivation of characters, and theme, but also for the distorted images of racial minorities enbedded in the story. Hence, students will begin to read on a more sophisticated level of discrimination.

It is especially important today "that we avoid the stereotype of 'the savage redman' as Native Americans try to 'usher in' a new economic, political and social era for their people ...."[4] To correct inaccurate images of the Native American, the National Council of Teachers of English at its annual conference in Kansas City in 1978 passed a resolution to promote Native American literature and culture from kindergarten through college, urging that teacher training institutions provide adequate preparation for teachers of Native American literature and culture.[5]

Almost fifty years earlier in 1927 the Grand Council of American Indians made a similar recommendation to the mayor of Chicago: "We ask only that our story be told in fairness. We do not ask you to overlook what we did, but we do ask you to understand it."[6]

REVIEW OF THE LITERATURE

Several studies have been done on Native American stereotypes in American fiction within the last decade. Shames, after analyzing popular fiction from 1890 to 1950, concluded that Native American stereotypes "decreased markedly" after World War I and that after the 1940's the "image of the Indian was given significance as part of our national culture and as a major character in the mainstream of American literature."[7]

Stensland found several negative stereotypes of the Indian in literature read by children and adolescents, including pervasive stereotypes in Longfellow's "Hiawatha," Cooper's Leatherstocking Tales, and Bradford's Journals. She suggested that literature containing a more balanced view of the Indian become a part of every junior and senior high school curriculum.[8]

Stensland's work has been reinforced by Troy. She examined nine novels from the 1930's and thirteen novels from the 1960's and found that both sets of novels presented the Indian in traditional dress and body decoration, as smelly, speaking broken English, and retaining the contradictory images of the cruel, warring savage as opposed to the "noble but naive native."[9]

Townsend's analysis of recent children's fiction found that the Native American stereotype was changing from the "thieving, lying, smelly 'varmit' of thirty years ago" to the victim of the white man's cruelty. "The white man has become the cruel enemy, holding the Indian children virtual captives of federal schools...." However, she did find that recently published children's stories do retell history to "help a child offset years of bad television and movie films about heroic cowboys and evil Indians."[10]

In contrast to Townsend's findings, Byler complained that no non-Indian writer has portrayed the Native American accurately or fairly in children's literature and concluded that "only American Indians can tell non-Indians what it is to be an Indian."[11] Byler herself is a Cherokee.

Cata examined 504 American Indian characters from children's fiction published up to 1972 and found that the Indian characters followed "certain definable trends... according to the period of time in which the stories were written." She concluded that "most wirters of children's fiction need to provide a more accurate picture."[12]

Brown analyzed twenty books of children's fiction written between 1963 and 1973 and found that "American Indians... are generally depicted very positively and in a dignified fashion." Brown says that "although stereotypes remain, the most predominant ones are complimentary in nature." He appears to be in disagreement with the others mentioned here when he concluded that "the use of stereotypes decreased markedly as the values of Indian culture in a pluralistic society and its contribution to American life were emphasized."[13]

We found no teaching units on detecting stereotypes specifically for non-Native American high school students.

Anthony Manna's mini course provided workshops for training teachers to develop units on ethnic literature in the elementary and secondary classrooms.[14] However, it did not focus on stereotyping.

The Council on Interracial Books for Children publishes many materials dealing with racial biases and attitudes. One of their works, Unlearning "Indian" Stereotypes, is a teaching unit for elementary teachers and children's librarians to help them rid children of unfavorable stereotypes.[15] We have found this unit helpful in giving direction to our own unit.

Tiedt and Tiedt in their college textbook on multicultural education included a unit designed for elementary and junior high school students. Although many of the ideas appeared workable (the study of Indian words in our language), some seemed antithetical to the objectives -- appreciating others' culture and breaking down stereotypes. For instance, a plan offered as an "exciting way to develop a study" suggested that the children turn the classroom into an Indian campground with a campfire in the middle leaving room for "the chief's teepee."[16] This idea makes as much sense as playing Jewish, or Baptist, or German. Furthermore, we did not find mention of present day Indian life or literature. N. Scott Momaday, a Pulitzer Prize winning Native American author, was not mentioned.

Gilley, at the National Conference of Teachers of English, Conference of Language and Literature, November 21, 1976, presented a nine week multi-media unit for use with Native American high school students. In this unit students examine many films and some books to recognize five main Native American stereotypes. The unit was sketchily developed on a week by week basis, indicating what is to be studied, listing discussion questions and report topics, and providing methods of evaluation of student learning.[17]

Although Gilley's unit approached our unit's requirements in some ways, it did not serve the same student population nor did it fall within the two week time frame we required.

We have developed a two week unit with daily lesson plans for non-Native American students for insertion into a high school literature course. In addition, we devised an instrument for the students to use in detecting Native American stereotypes in their reading. As a corrective, we incorporated examples of poetry written by a Native American and a film presenting an accurate picture of one tribe's lifestyles. The appendices contain the pre-test, the instrument for student use, a description of seven stereotypes, an annotated bibliography for student book analyses, a list of optional student investigations, transparency originals, copies of all handouts and teaching materials, and a student course evaluation form.

A TWO WEEK UNIT TEACHING HIGH SCHOOL STUDENTS
TO DETECT NATIVE AMERICAN STEREOTYPES
IN AMERICAN LITERATURE AND FILM

Objectives for the Two Week Unit

The unit has been so constructed that by the end of the two weeks, the students should be able to

1. identify seven Native American stereotypes from selections of American literature and film.
2. utilize the instrument devised to detect these stereotypes.
3. describe Native Americans with enough detail to delineate them as individuals.
4. distinguish between negative and positive stereotypes.
5. conclude that both negative and positive stereotypes are distortions.
6. infer that attitudes are unwittingly built from stereotypes.
7. recognize the variety of Native American cultures.
8. recognize Native Americans as contributors to American literature.

Day one

Aims:

1. Elicit in a paper and pencil pre-test students' attitudes toward Native Americans.
2. Begin exploring the concept of stereotypes.

Procedures:

1. To launch the unit use the pre-test to assess present attitudes toward Native Americans held by the students. Do not mention stereotypes at this point.

   Item one - Distribute dittos of the pre-test (see app., p. A 1). Without explanation and asking students to withhold their names from the paper, have class draw a picture of an Indian performing an activity. Tell the class this is an exercise, not a test.

   Item two - Ask class to finish this stem in three ways:

   An Indian____

   Item three - On an over-head projector show a typed list of Katz and Braly terms[18] and ask each student to select five they feel describes Indians (see app., p.A 2).

   Item four - Ask class to list five descriptive terms not found on Katz and Braly's list to describe Indians.

   Item five - List as many Indian tribes as possible.

   Test should take about twenty minutes. When the class is finished, collect the papers and keep them for use at the end of the unit.

2. Discussion - Since students will want to know what these exercises are for, explain that the class is going to study the way labels are applied to groups and individuals within the group. Ask students who have had the experience of entering a new school to raise their hands. Mention that it must be difficult when others seem to know each other. What process is going on as you, the new student, look at the others and they look at you? Elicit the response that the others are trying to see what you are like. How can they tell if they want to talk to you? How can you tell if you want to be friendly to them? Elicit response that initial judgment is based on appearance, clothes, looks, manners. Ask class to identify three or four main groups at the high school. Make a board listing of the groups and discuss the traits, clothes, and appearance distinguishing these groups. How might a newcomer react to being slotted into one of these groups based on simply superficial behavior, traits, or appearance? In preparing the students for their assignment, explain that Aunt Bessie was in a similar situation when she was returned to her white relatives after almost forty years as an Indian captive.

Assignment:

Class will read Dorothy M. Johnson's "Lost Sister," in The Heroic Spirit, ed. Catherine Myers and Franklin Myers, Englewood Cliffs, N.J.: Prentice-Hall, 1978, pp. 12-21.

Day Two

Aims:

1. Enlarge upon the concept of stereotypes with "Lost Sister."
2. Establish a formal definition of 'stereotype."
3. Clarify the meaning by applying the term to several examples.

Procedures:

1. To enlarge upon the concept of stereotypes two central questions will be discussed: 1. How did the various characters view Aunt Bessie? 2. How did the perception of Aunt Bessie by the young narrator change at different times in the story and what forces brought about the change? Following Loban's three levels of understanding fiction, begin with level 1 - a consideration of what happened in the story. Level 2 continues with some tentative interpretations of the relationship of the characters to Aunt Bessie. At level 3 students can find the forces changing the boy's perceptions.[19] See chart on next page.
2. To establish a formal definition of the word "stereotype," show the definition on the transparency (see app., p. A 3). Explain that stereotypes are pat judgments based on too little data and, therefore, are a form of oversimplified thinking. Although stereotypes may arise from ignorance rather than malice, they can be harmful.

THREE LEVELS FOR UNDERSTANDING FICTION

Level 1 What happened?	Level 2 - Characters' views of Aunt Bessie
Aunt Bessie's return	The three sister's views
Her adjustment	Aunt Mary's view
Her escape	Major Harris' view
Her death	Interpreter's view
	Boy's mother's view
	Boy's view

Level 3 - Forces bringing about boy's change

Aunt Bessie's behavior

Aunt Bessie's self sacrifice

Boy's life experiences

Changing historical circumstances

3. Use examples such as these to clarify:

Red heads have quick tempers.

Blondes have more fun.

Italians make good opera singers.

Teen-agers are wild drivers.

Girls can't do math.

A long nose is a sign of an aristocrat.

Class should acknowledge that although there may be some truth in some of these statements, no assumption can be made that the trait applies to all members of the group. Have class find favorable stereotypes. How, if favorable, can they be harmful? Mention some stereotyped images of ethnic groups:

the Mexican with sombero taking a siesta all day,

the black stable boy statue posted by a driveway ready to take your horse for you,

the wooden Indian statue with arms folded and blanket wrapped around him standing outside a tobacco or drug store, or

ask class how they drew the picture of the Indian on the pre-test.

At this point, show the example and discussion transparency (see app., p. 3 A).

Assignment:

Write a paragraph of 150 words giving an example of a stereotype applied to you, your group, or another group you observed. What effect did it have on you?

Materials:

Transparencies defining "stereotype" and giving examples.

Overhead projector

Day three

Aims:

1. Distribute and explain "Detection Devices for Native American Stereotypes."
2. Find obvious Native American stereotypes in picture books for children.
3. Apply detection devices to "Lost Sister."

Procedures:

1. Show the definition of "stereotype" on the overhead and have some of the paragraphs written for homework read. See if indeed the students are giving examples of stereotypes. Explain that the study of Native American stereotypes in literature is to begin. The first step is learning to use the instrument. Distribute the dittos of "Detection Devices for Native American Stereotypes" (see app., pp. A 4-6). Using slides, describe each of the seven Indian stereotypes from ditto, "Descriptions of the Seven Native American Stereotypes" (see app. pp. A 7-11).
2. Your librarian has found fifteen or so copies of children's picture books with Native American stereotypes. These books should be distributed to the students, who working in pairs, will find examples of several of the stereotypes.
3. Still working in pairs, the students apply the detection instrument to Aunt Bessie, who although white is essentially an Indian, and to the interpreter.

Assignment:

Class to finish at home activity number three.

Materials:

Dittos of "Detection Devices for Native American Stereotypes"

Dittos of "Description of Seven Native American Stereotypes"

Book cart with 15 or so picture books from list

Overhead projector

Transparency with definition of "stereotype"

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A 1
1h

STUDENT ATTITUDES TOWARD NATIVE AMERICANS
PRE-TEST

A. In the alloted space, please draw a simple picture of an Indian doing some type of activity.

B. Complete the following sentence three times.

1. An Indian ______________________________.

2. An Indian ______________________________.

3. An Indian ______________________________.

C. From the list of words on the overhead projector, choose five words which you feel describe Indians.

1. ____________ 4. ____________

2. ____________ 5. ____________

3. ____________

D. From your own imagination, choose five words (not found on the above list) which you feel describe Indians.

1. ____________ 4. ____________

2. ____________ 5. ____________

3. ____________

E. Use the remainder of this sheet to list as many Indian tribes as you can remember.

DETECTION DEVICES FOR NATIVE AMERICAN STEREOTYPES

Book Title ______________________________

Author ____________________ First copyright ____________

Section I

	Yes	No	NA
1. Is a specific nation identified?			
2. Are specific customs mentioned?			
3. Are customs presented in an unbiased fashion?			
4. Are the nations located geographically correct?			
5. Are different levels of intelligence and skill identified with Native Americans?			
5. Are any positions of power or influence in the white society held by Native Americans?			
Sub Total			

Section II

	Yes	No	NA
1. Are cultural traits presented as being hereditary from generation to generation?			
2. Is the speech of the Native American ridiculed?			
3. Do the white characters solve the problems of the Native Americans?			
4. Does the Native American do all the forgiving?			
5. Are Native Americans considered to the "the problem"?			
6. Are important historical facts omitted?			
7. Does the Native American have to be an overachiever to be admired by Whites?			
8. Does the Native American make some type of sacrifice for a white man?			
9. Does the book allow both sides of a Native American/White conflict to be seen?			
Sub Total			

Biased		Unbiased	
# yes responses Sec. II	______	# yes responses Sec. I	______
# no responses Sec. I	______	# no responses Sec. II	______
TOTALS	______		______

Character Analysis

A. What is the name of the Native American you will analyze? ______

B. Importance of character in this book (circle appropriate number, one being the main character) 1 2 3 4 other

C. Physical traits (circle one from each set)

Sex: male female

Age: child teenager adult elderly

Appearance: Pretty/Handsome nondescript ugly

D. Status position

1. Occupation ______
2. Economic level: Poor Average Wealthy
3. Education (circle one) Elem. Jr. H. H.S. College None

E. List at least five Katz and Braly terms which describe your chosed character.

1. ______ 6. ______

2. ______ 7. ______

3. ______ 8. ______

4. ______ 9. ______

5. ______ 10. ______

F. Who stereotypes the Native American character? (circle one or more)

1. the author 2. a main character 3. a minor character

G. Quote a passage from the book (or film) which reveals your chosen character's dominant trait. (include page numbers)

______

______

______

______

______

______

______

H. From this list of stereotypes, circle the one that best fits your character most of the time.

1. Noble Red Man
2. Blood-thirsty Savage
3. Victim
    a. Cigar-store Indian
    b. Lazy Indian
    c. Drunken Indian
    d. Vanishing Indian
4. Faithful Companion
5. Beautiful Indian Maiden
6. Indian Squaw
7. Searcher for Identity

If you feel that other stereotypes also apply to this character at some point in the book, list them and explain your reasons. You may also use this space to relate another character's stereotype.

I. What TV character would like this book? Name: ____________________ ______________ Program: ______________________________ ____________________

J. What is the nationality of the author? ____________________

Has she/he lived or worked with Native Americans? Yes ____ No ____

Do you feel the author is qualified to write about Native American life?

Yes ____ No ____ Why? ______________________________

____

____

____

____

DESCRIPTIONS OF THE SEVEN NATIVE AMERICAN STEREOTYPES

Several people have attempted to delineate the types of Native American stereotypes found in American literature. They have ranged from Hazel W. Hertzberg's identification of three types to Sandy Gilley's five images, to Anna Stensland's identification of seven types.

In order to simply your task of recognizing Native American stereotypes, we have catagorized seven different images, synthesizing ideas from Stensland, Gilley and Hertzberg.

ONE: The Noble Red Man image first appeared in American literature at a time when white men respected the native lifestyle. "It pictures the Indian as living in a simple, happier state, in harmony with the world of nature. He is proud, silent, loyal, honorable, reverent, and magnanimous."[1] Even with these admirable traits, the native American was still expected eventually to succumb to the corruption of civilization. This image has again become popular in our fiction, as witnessed by the wise character of Cochise in Blood Brother. The Noble Red Man stereotype is a positive one, but not a realistic one. Not all native Americans behave in this fashion.

TWO: The Blood-thirsty Savage, the next image to appear in our literature, was described as "merciless, cruel, dirty, lying, violent, implacable, vengeful, full of duplicity and guile."[2] He is often pictured as wearing scalps on his belt and war paint on his face. He seems to have no redeeming social values. Obviously, this is the most negative stereotype for Native Americans, and the easiest to recognize in literature. Frequently, the reasons for the Native

Americans' behavior is omitted from the text. One needs only to mention the many movies and television programs depicting Custer's Last Stand and Sitting Bull for students to imagine thousands of Indian Savages in war paint and on horseback ominously circling the "good guys."

THREE: The next Native American stereotype in American literature is the Victim. This is actually a combination of several different images: the Cigar-store Indian, the Drunken Indian, the Lazy Indian, and the Vanishing Indian. The Cigar-store Indian is viewed as stonefaced, unable to speak any language fluently,[3] silent and unobtrusive. "In Howard Fast's The Last Frontier, the Indians sometimes speak something that resembles a false black dialect: 'Dey already dead, dey say.'"[4]

The Drunken Indian, another image in this group, seems to be a comic relief character in many ways. His sole purpose in life is to find a white man who will give him liquor. The Drunken Indian may also be seen as part of the Blood-thirsty Savage image when, after becoming drunk, he goes on a rampage, killing any white settler he can find.

The Lazy Indian image is closely related to the Drunken Indian, and is sometimes found in the same character. The Lazy Indian image developed from the idea that since Indians did not till the land, spent a lot of time hunting (seen by the Whites as a sport), and wandered from site to site, they were shiftless and lazy.[5]

The last image of this group is the Vanishing Indian. These are the Native Americans to be pitied because they have become the true victims of civilization. They are pushed from reservation to smaller reservation, their families and friends are dying, and there seems to be no hope for their future. This stereotype has been seen in the Faulkner character, Sam Fathers, who is the last of his nation. All of the Victim stereotypes are negative images of Native Americans, because they play on the sympathy of the reader. Native Americans are depicted as having no control over their own lives; Whites have to take care of them.

FOUR: The fourth stereotype is the Faithful Companion, another image easily detected. The obvious example is Tonto, of the Lone Ranger television series. The Faithful Companion is a friend and/or servant of a white man. The white person is the decision maker and leader. The Native American always follows his friend's directions. A slight variation to this image is what Sandi Gilley calls the "Uncle Tom-Tom" or "Apple," in which the Native American gives up his values and lifestyle to adopt the white man's values, hence to become a "white-washed Indian."[6] This stereotype may even call for the Native American to betray his own people or risk his own life in order to save the life of his white friend.

FIVE: Usually, male characters are the main forces in a novel, whether they are antagonists or protagonists. However, sometimes, a female will become a central character. When a Native American female becomes a main figure in a novel, she is almost always depicted as the Beautiful Indian Maiden.[7] For our purposes, an Indian Maiden is a beautiful girl, usually of direct descent from a chief, who in some way aids a white person. In many respects, she is the female version of the Faithful Companion.

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This is a collection of excerpts from early American authors concerning Native Americans. The excerpts, including non-fiction, poetry, drama and fiction, draw upon the works of Irving, Hawthorne, Melville, Longfellow, Whitman, Poe, Emerson, Franklin, Thoreau, Twain and others.

SIX: If a female Native American in literature is not a Beautiful Indian Maiden, she is an Indian Squaw. The Indian Squaw carries a papoose on her back, builds teepees, bakes bread, and generally does all the menial tasks about the camp. Usually the squaw is a background character, unessential to the plot. As the squaw ages, she may become the female version of the Noble Red Man, the Indian Matriarch. She is wise, but old and ugly, and her only function is to offer wisdom to the younger Indians.

SEVEN: The final stereotype is the Searcher for Identity. This is the newest image to arrive in American literature. These searchers are frequently Native Americans who are trying to fit their cultural values into a white man's society. Their inner struggle is deciding which values to keep from each society, or how to make the two value systems work together.[8] This image is shown in Hal Borland's, When the Legends Die, where a young Ute Indian is forced to abandon his old traditions and attend a boarding school. A variation of the Searcher for Identity image is that of the radical, who rejects either his culture or the White culture and attempts to forge a new value system. A popular movie depicting this image is Billy Jack.

OPTIONAL STUDENT PROJECTS

1. Prepare a report on one of the Native American nations.
2. Conduct a small panel discussion on a book.
3. Reenact a key scene from history.
4. Compare two books written on the same topic.
5. Compare two books written by the same author.
6. Write a newsflash about a book to stimulate interest in it.
7. Do a painting based on a scene from a book.
8. Make a frieze based on a book.
9. Write a book review for the school newspaper.
10. Prepare a map of the area in a book and locate the Indian nation on it.
11. Prepare a report on the development of reservations.
12. Prepare an adversary court room drama wherein one side represents white colonists in early settlement times and one side represents the Native American viewpoint.
13. Prepare a report on a Native American nation which used to live in your area.
14. Compare the lifestyles of a Native American Reservation and a Black ghetto.
15. Prepare a report on Native American music or art.
16. Report on the role of the medicine man.
17. Report on the general Native American attitudes on the relationship of man and nature.
18. Report on methods of Native American communication during pioneer days.
19. Write a biography of a famous Native American.
20. Report on the alcohol problem among Native Americans. Is there really a problem?
21. Write a radio newscast of Custer's Last Stand.
22. What have we adapted from the Native Americans? (art, dress, food)
23. Compare two nations from different areas.

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Language Learning Mainstreamed

by

Mary Jane Jewett

for

National Endowment for the Humanities Workshop

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The status quo

To begin with a discussion about coaching would seem illogical because this project is to focus upon the mutual concerns of the librarian and the English teacher. Certainly the media person is painfully aware that many departments and most students do not use the resources, search strategies, and expertise available in the media program to aid the teaching-learning processes. And, of course, the problems in the language arts are proclaimed by student apathy, declining grading standards, falling SAT scores and burgeoning "back to basics" movements - two of the three R's are language skills. Within the English teacher's colleagues seem constantly to wave poorly worded, illogically developed, insubstantial and occasionally illegible examples of students' work before the English teacher. The question, sometimes voiced and always implied, is what is the English department doing if it is not teaching students to read with comprehension and write with force and clarity. Considering these dilemmas, why should I divert attention to the coaching arena? The coach is usually successful! From the outset he thinks in terms of team success against opponents and individual player mastery of concepts and skills. What is his formula? What differences exist between his program and that of the English teacher and librarian, other than a successful outcome?

Initially, the coach's goals and the community's expectations of his program are deliberately identical - to field masterful players who win. Therefore, he can confidently formulate specific learning objectives premised on the goal. He can now identify logic-dictated, sequential processes to be learned by players as they move toward their individual mastery of the objectives. Teaching methodology is "prime Socrates." There are diagnostic sessions, followed by group instruction, player practice, individual evaluation and feedback, individual corrective measures initiated (often tutored by peers and assistant coach), and ultimately a high standard of proficiency is demonstrated by each player.

English teachers cannot afford to ignore the applicable revelations in this model, and I am afraid in the past we have done so. We assume a superior, moralistic posture and claim that coaching sacrifices the player at the altar of victory. What pompous foolishness for us to indulge in, for the indisputable fact is that each player is motivated and attains high levels of competence in mastery of the learning objectives. What builds self-worth and motivates learning better than success?

Certainly then we can admit that our educational goal and that of the coach are synonymous. We want students to master objectives and thereby savor success.

Unlike the coach, the language arts are not as successful in identifying and articulating specific, meaningful objectives. Our objectives are often not significant to communication or unmanagable for instruction purposes. The grammar and mechanics of the language lend themselves to fairly clear objectives, eg. distinguishing nominative case forms of pronoun. Perhaps the relative ease in formulating objectives and measuring their attainment are partial explanation for our persistent inclusion of them in the curriculum although research argues against the relevance of grammar instruction to effective use of the language in communicating.

The objectives which emerge from an attempt to dissect the intense literary experience become slightly unwieldy, eg. to lead student to contact with and understanding of the soul of man! Hopefully, much recent educational research such as that of Benjamin Bloom with high intensity learning for mastery and Keller with personalized systems of instruction will aid the language program with guidelines for relevance, specificity, and managability in objective formulation.

One very broad, overriding objective has to be that the student master communication processes and skills necessary to his becoming a reasoning, sensitive, literate, involved person equipped to continue growing in all areas of his life. This objective dictates to the language program a shift in emphasis from a study of language as a subject in and of itself to the functions and uses of language. After all, most people need never understand the internal mechanism of the lock to use a key to open it. Nor need they know the history of the computer's origins to make use of this newest communication tool. Potential users must be able to judge its relevancy in meeting their needs and must be proficient in the language, logic and technology processes employed in using it. Two initial language-as-function objectives have to be that students understand the ways that language is used to shape and communicate thoughts and feelings and eventually learn the ways to themselves use language for the same purposes.

The coach, once objectives were fixed, moved into process instruction. In the language arts we have tended to rule-teach rather than explaining the generative steps. As objectives become more precise and as we recognize the correlation with and interdependence of thought, learning, and language processes, a unified system will develop into the solution. This relation between processes will be discussed further.

Finally, the coach's methodology and/or teaching strategies are theoretically identical to those of the language teacher; however, imperfectly designed diagnostic and evaluative tools, limited time and opportunity for sufficient student persistent practice, few remedial tools, all impede the learning process far below mastery.

How does this cursory comparison shed any light on the problem areas of student apathy toward and incompetency in language skill? In teacher dominated areas of goals, objectives, and processes the coach is proficient in part due to the comparatively narrow parameter and unchanging nature of his area. This weakness in the English department cannot be ignored, but my initial listing of concerns lie in the student dominated areas of motivation and learning. A student masters an athletic skill primarily because he is willing to practice, receives almost instantaneous evaluation, correction is begun immediately, and is willing to rework. He willingly persists because the connection between the effort and making the team is apparent. The language program may never by able to dangle such a desired carrot in front of our students; however, we must find a universally satisfying alternative so the student takes a first step toward involvement in his successful learning of language skills. That is step one. Step two is above it in the constant circle of evaluation,remedy and correction. The third element is a variation of student willingness to persistantly involve himself in the activity or process. The language skills must be practiced in multiple and varied assigned activities.

Basis of plan

Why is mastery of the language skills - reading, composing, listening, speaking - so vital? Let us reconsider the beginnings of language itself - only a system of symbols. Highly creative yet rigorously logical thinking recognized the need for a tool for recording the knowledge then available - the truth of that place and time. Early man expanded his use of this tool to organize, communicate, classify etc. But this marvelous tool held one further stunning power. Man discovered that simply interacting with the language, simply by reading or composing his ideas, new thoughts and insights developed. Language today, especially when used in a truly rhetorical process as in composition is "a way of coming to know as well as a way of communicating what is known...the principal means by which the educated man tries to discover and transmit the truth about himself and about the world as he understands it."[1] This neo-rhetorical view is relevant to this process of discovery and transmittal of truth in both the arts and sciences. And all of the language skills are simply methods which allow this meaningful, logical interaction with the language

"In all subject areas (of the school curriculum), the use of language involves the student in the formation of concepts, the exploration of symbols, the solving of problems, the organization of information, and interaction with his environment."[2] A language curriculum which simply teaches the characteristics and the history, and drills constantly on small errors the student might make in using his language, and insists on demonstrating its powers with the sentence primarily, and does all of this in isolation from what should be the language's natural environment and functions - within the entire curriculum aiding communication and discovery skills - is almost criminally negligent.

An analogous, and perhaps clearer, "educational" program would be a class designed to teach future lumberjacks to use an ax. The teacher devotes the first nine weeks to describing the shape, texture, and other components. The second nine weeks the teacher presents a vivid historical account of the inventions which pre-dated the ax, the impact of the first ax, early uses of, and later refinements of this boon to mankind. By the third nine weeks students actively participate in drills and other activities pointing out the possible errors the student might wish to avoid when using an ax - nicking a shin, lopping off a finger, cutting down the wrong tree or burying the ax in someone's head (Borden case major source in this unit). Now the course comes down to the wire - use of actual ax in reallife situation. The teacher distributes the pocketknives and chunks of wood. They begin nine weeks of whittling. The class had, of course, met inside the schoolhouse which sat in the heart of a forest.

In both cases the waste of human resources was enormous. Students were cheated of time and learning opportunities. They would have had to develop a total aversion to both tools, the language and the ax; and, their justified criticism of the school system which supports such programs is heard throughout the community. The community, including the school, also pays dearly - the community loses faith in its school; and both lose two valuable assets, a man who could have thought and communicated and a man who could have cut trees.

We must not ignore the reality that the teaching of language skills must be taught in conjunction with the learning processes common to every branch of learning. Recent research has given substance to that assertion as it seeks to clarify the interdependence of thinking and the language,and suggest potential for increased learning:

1) Thinking abilities develop through the representaof thoughts and feelings in words and patterns of organized expression.
2) Difficulties with language impede growth in knowledge and limit understanding.
3) Knowledge has to be understood through the medium of language before it can be internalized for meaningful reproduction in speech and writing.
4) Pressure on students to develop their precision in language expression builds up their powers of analytical and imaginative thinking.
5) Different kinds of questions need to be asked and a variety of short and long term assignments need to be given in order to stimulate various types of thinking and levels of response.
6) The passive reception of knowledge through listening, viewing and reading leads to low retention and and minimal understanding unless the individual's imagination and emotions, as well as intellect, are involved through motivation.
7) Teachers in all subject areas need to develop

> methods to consolidate the student's grasp of common thinking patterns so that the students can effectively express themselves.[3]

If there is a single most important, final observation to be made, it is that the interrelatedness of language and the total curriculum exists between functions and processes, not subject matter. That distinction is vital if education's goal is to equip students to function well in, not simply possess knowledge of, all areas of their lives in a dynamic, demanding future. We must see that they master these extraordinarily adaptable processes - the "know how" for coping with a swiftly changing environment.

The proposal

Both the casual "research" of the first section of this project and the formal research review of section two yielded two identical premises regarding the mastery of language skills. One, the student must sense the importance of the activity. Two, he must practice these basics again and again until he performs them well. The formal research suggested the way these two essentials might be met when it revealed that learning cannot occur in any subject area without the language component. Because such deep relationships of ideology and process exist between language and learning, it would seem logical to merge the teaching of language skills into the various branches of knowledge where they are essential for learning.

The student could hardly fail to sense the importance of language mastery for it would be apparent in each of his classes.

He would certainly have many more practice activities from which he would more quickly become proficient in their use.

A blend of English with the separate disciplines is not a new concept.[4] Nor is it unique to this project in the eighties. There is a strong contemporary movement toward synthesis as evidenced in the humanities, the holistic approach to a child's life experiences, core curriculum designs, and interdisciplinary studies. Almost without exception these programs developed around topic or theme or form relationships; whereas, what is suggested in this proposal rests on the natural interrelatedness of function and process.

It would be incredibly presumptuous, after less than a month of research, to claim that I could provide a full and accurate list of the necessary implementation procedures and strategies. for a program without a prototype I am aware of.

A long-range implementation
2nd through 4th
years

1) Consultation - Educational Research - sociometrics
2) Community study - questionnaire, s-d tool = needs clarification
   eg. 10 households per township
3) School community studies - staff, students, admin. = needs
4) Statement of objectives - research of needs and subject area inpu
5) Classification of objectives on basis of processes involved in attaining
6) Sequencing processes for inclusion inschool curriculum
7) Staff plan for group, team or one-on-one teaching strategies
8) Select or design materials and activities - process centered, student participation with process, multi-sensory
9) Combining activities from community sources.

10) Develop pre- and post- tests
11) Plan feedback frequency and methods
12) Anticipate and design for remedial work (tutoring by peer and professional
13) Build into design and methodology the insistence that the student attain a high degree of competence in or mastery of each objective[5]
14) Maintain flexibility in method to meet needs
15) Follow-up studies of project's effect to allow modifications

Initial implementation

1st eighteen months

1) August 1980 - Request administrative approval and support for preparation by Language Arts department of a proposal to NEH and/or other funding agencies.
2) "Mailbox Marauder" -
3) "The Moving Finger" - gimmicks, fun and games with staff (Let's get together sometime)
4) Approach department chairpersons
    (a) mini-manuscript guide
    (b) "I'm red!" - stickers used by staff by checking one of three blanks to suggest teacher's reaction to student's ineptness in language/communication sequence
    (c) ? three writing assignments before Christmas
5) Continuing research and development of proposal for submission

Impact

Initially, I hope our school contains a faculty enthused by the possibilities in the idea and energetic enough to spend the long hours needed for shaping the full proposal. The priorities would then be that the proposal be convincing, funded and, most importantly, effective in helping our young people learn. If, throughout the program, language skills are reinforced, retaught, repeated, remediated as interdependent components of a caring, learning-centered school which will not let any child easily slip through its door unequipped for life; each child will, through design of program and desire, attain a high level of proficiency and, thereby, self-worth. "Language learning in its best sense joins together creative imagination and intelligence, motivation and concentration, intuition and disciplined thinking."[6]

Notes

[1] Harold Martin, *The Logic and Rhetoric of Exposition* (New York: Holt, Rinehart & Winston, Inc., 1958), p.4

[2] Ontario Ministry of Education, *Senior Division English 1977* (Ontario Ministry of Education, 1977).

[3] Ken Styles and Gray Cavanagh, "Language Across the Curriculum," *The English Journal*, 69, No. 2 (1980), p. 25.

[4] William H. Evans and Jerry Walker, *New Trends in the Teaching of English in Secondary Schools*, New Trends in Curriculum and Instruction Series, ed. John U. Michaelis (Chicago: Rand McNally & Company, 1966), pp. 1-26.

[5] Benjamin Bloom, November 1979, as quoted in *Educational Leadership*, ed. Ron Brandt, 37, No. 2 (1979), pp. 157-159..

[6] Styles and Cavanagh, p. 27.

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Popular Culture Unit: Mass Media of the 50's

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Project Paper for: E. Bruce Kirkham
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NEH Workshop:
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"Hey there, Mike, whatcha doin' in front of the TV takin' notes?"

"I'm doing my homework for English, Tom."

"Aw, no teacher would assign a TV show; he'd be afraid you might enjoy the lesson."

"That's what's neat about this popular culture stuff--it's fun and it's about the real world."

"Well, *my* English teacher says pop culture isn't any better for you than pop corn. We are going to read the *Scarlet Letter* because it's good for us." Yawn.

Is Tom's teacher right? Should students read the "tried and true" books in school because that is the only way to achieve an understanding of the classics, or should students study the electronic descendants of *Moby Dick* and *Jane Eyre* because the contemporary environment is electronic rather than printed? This question has received much attention from academics in recent years, but there is no positive answer as yet; therefore, when we contemplated a unit on popular culture for Munster High School's junior and senior level students, we researched extensively the opinions of others before drawing a conclusion.

The first step was to establish a satisfactory definition of popular culture. This proved to be no easy task as there are as many definitions as there are proponents and opponents. These definitions ranged from G. R. Kress' structuralist claim that "the definition of *popular culture* is an ideological act" in at least two ways[1] to Russell Kirk's derogatory equating of popular culture with anti-culture, his railing that "Pop Culture...rapidly devours the remains of civilization."[2] The most reasonable and usable definition was by Ray B. Browne, Director of the Center for the Study of Popular Culture at Bowling Green University. According to Browne, "...Popular Culture is all those elements of life which are not narrowly intellectual or creatively elitist and which are generally though not necessarily disseminated through the mass media. Popular Culture consists of the spoken and printed word, sounds, pictures, objects and artifacts. 'Popular Culture' thus embraces all levels of our society and culture other that the Elite--the 'popular,' 'mass,' and 'folk.' It includes most of the bewildering aspects of life which hammer us daily."[3]

During the search for a definition, we learned that the controversy associated with the study of popular culture is largely based on fear, prejudice, and snobbery. The Elitists fear the weakening of their "highbrow culture" by the demand for artists created by the "lowbrow"--but high paying--common man. The very term "mass culture" elevates the nose of the elitist who considers himself superior to the throng. For example, an anonymous man stated that he would not watch TV for he would be doing what twenty million others were. The supporter of "high culture" will not tolerate "popular culture" because it may cheapen or replace the "higher arts."

David Madden described this high culture as "complex and profound and mysterious and awsome in different ways. To experience it requires a deliberate, conscious act. We must seek it out, because it is relatively rare and scarce. We must *go* to a concert, to the theatre, and *visit* a museum; we must exert all our faculties to read, see, hear, smell, taste High Culture. It is aristocratic, appealing to the few, and that is as it should be."[4] Although Madden found mid-brow culture to be a dilution, a hybridization of high and popular cultures, he claimed that "a study of popular culture will reveal that high and low culture have much in common--in subject matter, raw material, and technique. The major differences lie in degrees of complexity and sophistication, in levels of vision and imagination and in kinds of skills."[5]

Another important difference stressed by Herbert Gans is that "high culture is creator-oriented and its aesthetics and its principles of criticism are based on this orientation," while "popular arts are, on the whole, user-oriented, and exist to satisfy audience values and wishes."[6] As a consequence, elite arts and popular arts are distributed in quite different ways: galleries, concerts, the quality press, the hardback book trade, academic discussion, self-improvement clubs and societies feature the elite artist; the popular artist "finds his public via the newsstand, the movie screen, the television, the paperback. His audience sees him less as an individual than as its own surrogate; his personal vision takes on meaning and effectiveness only when it reflects a wider, majority experience...His accomplishment is measured by his skill and effectiveness in operating within the boundaries of the majority will and the requirements of the mass media. Since he hopes to make money, he aims at one thing--the largest possible audience--and whether it be a best seller, a high program rating, a four-star feature, or a 'golden disc,' his talents (which may be considerable) are directed toward mass response."[7]

However, does this direction discredit popular culture?

Our investigation led to authorities who defended the taste shown by the multitudes. Arthur A. Berger, for instance, pointed out that whether one likes popular culture or not, the fact is that millions of people do and spend a great amount of time and money on it; therefore, it is significant. "It offers us a useful way of understanding one's society, and, indirectly, oneself. In addition, studying popular culture (that is, looking at it critically in an attempt to interpret it, evaluate it, and understand its impact on society) is fun."[8] Such a statement encouraged us to read on. In "The Poop on Pop," another Berger essay, we discovered six methods for analyzing popular culture, an activity he sees "as a way of fighting against certain negative features of our cultural environment and of gaining a better understanding of ourselves."[9] Since Socrates first said, "Know thyself," self-knowledge has been a desirable goal; consequently, the proposal to study popular culture gained in stature.

We then found another intriguing idea: "The value of popular culture as a window to the human condition is timeless. Perhaps because it is less artful, less altered by the alchemy of the artist, popular culture is often a more truthful window of what the people were thinking and doing at any given time than artistic creations are. In other words, a catalogue of what Athenians in Socrates' time were wearing, eating, drinking, joking about, how they were reacting to sports, their sex habits, etc., might be more revealing of the real Athens than the philosophy of Socrates is...Realizing the value of these documents of everyday life, Thomas Jefferson commented '...It is the duty of every good citizen to use all the opportunities which occur to him for preserving documents relating to the history of our country.' "[10] Perhaps, then, the fondness so many Americans have for nostalgia is evidence of interest in their cultural past.

Since we were concerned with the validity of studying the recent past, we read further. We discovered Teaching as a Subversive Activity, a book with a very modern outlook. New course content and teaching methods were advocated as means of keeping up with media change, or "the communications revolution."[11] As Father John Culkin of Fordham so aptly put it: "A lot of things have happened in this century and most of them plug into the wall."[12] At Munster High School we have ignored many of the "things that plug in;" we have the attitude that mentioning an upcoming, outstanding television production of a literary classic is sufficient attention for media that isn't printed. Now we read that "When you plug something into a wall, someone is getting plugged into you. Which means you need new patterns of defense, perception, understanding, evaluation. You need a new kind of education."[13]

Subsequently, we wondered what other schools were doing to meet these newly created problems, for, as Marshall McLuhan said, "Today in our cities, most learning occurs outside the classroom. The sheer quantity of information conveyed by press--magazines--film--TV--radio far exceeds the quantity of information conveyed by school instruction and texts. This challenge has destroyed the monopoly of the book as a teaching aid and cracked the very walls of the classroom so suddenly that we're confused, baffled."[14]

A 1968 study by James Squire and Roger Applebee, High School

English Instruction Today, is indeed twelve years old, but from all that we read, its findings seem to be still valid. Although the schools were selected for their reputations in English, they were found to be inadequate in coping with the media world in which the student spends his out of school time. Teachers' attitudes indicated their disregard for audio-visual study. (See Appendix A)[15]

Susan Koch's article, "Revitalizing the English Classroom," while far short of offering practical solutions, did confirm our ideas that there is a need for teacher guidance (not teaching) in understanding the electronic environment. "In a world of such rapid change, it is important that the student become aware of how he is being affected by his environment. Conscious consideration of the media rather than passive acceptance of them will help the student to become discriminating. The ability to discriminate, to make conscious choices, is the ability to have control over one's own life, and the English classroom is one place in which the student can begin to grow in this ability and awareness."[16] If, as Russel Nye states, "The average American between his second and his sixty-fifth year spends three thousand entire days, almost nine years of his life, watching television; by the time the average five-year-old enters kindergarten, he has spent more time before the family television set than the average college student has spent in classrooms over a four-year span,"[17] the void in the study of media is truly dangerous. We must attempt to develop awareness of the media so that our students will be free to make conscious choices, and to this effect, we plan to implement a unit in popular culture, limiting it to media of the fifties, to be included in the humanities course of Munster High School.

Notes

[1] G. R. Kress, "Structuralism and Popular Culture," in _Approaches to Popular Culture_, ed. C. W. E. Bigsby (Bowling Green: Bowling Green University Popular Press, 1976), p. 92.

[2] Russell Kirk, "Anti-Culture at Public Expense." _Popular Culture and the Expanding Consciousness_, ed. Ray B. Browne (New York: Wiley, 1973), p. 14.

[3] Ray B. Browne, "Popular Culture: Notes Toward a Definition," in _Popular Culture and Curricula_, eds. Ray B. Browne and Ronald J. Ambrosetti (Bowling Green: Bowling Green University Popular Press, 1972), p. 11.

[4] David Madden, "Why Study Popular Culture?" in _The Popular Culture Explosion_, ed. Ray B. Browne and David Madden (Dubuque: William C. Brown, 1972), p. 4.

[5] Madden, p. 4.

[6] Herbert J. Gans, _Popular Culture and High Culture: An Analysis and Evaluation of Taste_ (New York: Basic Books, 1975), p. 62.

[7] Russel Nye, _The Unembarrassed Muse: The Popular Arts in America_ (New York: Dial, 1970), p. 6.

[8] Arthur Asa Berger, _Pop Culture_ (Dayton, Ohio: Pflaum-Standard, 1973), p. 9.

[9] Berger, p. 18.

[10] Ray B. Browne, "Popular Culture--The World Around Us,"

in The Popular Culture Reader, eds. Jack Nachbar and John L. Wright (Bowling Green: Bowling Green University Popular Press, 1977), p. 7.

[11] Neil Postman and Charles Weingartner, Teaching as a Subversive Activity (New York: Dell, 1969), p. 6.

[12] Postman, p. 6.

[13] Postman, p. 7.

[14] Marshall McLuhan, "Classroom without Walls," as quoted on p. 166 in "Revitalizing the English Classroom, " by Susan Koch in Popular Culture and Curricula.

[15] James R. Squire and Roger Applebee, High School English Instruction Today (New York: Appleton-Century-Crofts, 1968), p. 299.

[16] Susan Koch, p. 174.

[17] Russel Nye, p. 2.

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Browne, Ray B. "Popular Culture: Notes Toward a Definition." In *Popular Culture and Curricula*. Ed. Ray B. Browne and Ronald J. Ambrosetti. Bowling Green: Bowling Green University Popular Press, 1972, pp. 1-11.

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Gans, Herbert J. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books, 1975.

Kirk, Russell. "Anti-Culture at Public Expense." In *Popular Culture and the Expanding Consciousness*. Ed. Ray B. Browne. New York: Wiley, 1973, pp. 9-16.

Koch, Susan. "Revitalizing the English Classroom." In *Popular Culture and Curricula*. Ed. Ray B. Browne and Ronald J. Ambrosetti. Bowling Green: Bowling Green University Popular Press, 1972, pp. 155-177.

Kress, G. R. "Structuralism and Popular Culture." In *Approaches to Popular Culture*. Ed. C. W. E. Bigsby. Bowling Green: Bowling Green University Popular Press, 1976, pp. 88-103.

MADDEN, DAVID. "WHY STUDY POPULAR CULTURE?" IN *THE POPULAR CULTURE EXPLOSION*. ED. RAY B. BROWNE AND DAVID MADDEN. DUBUQUE: WILLIAM C. BROWN CO. 1972, PP. 2-6.

NYE, RUSSEL. *THE UNEMBARRASSED MUSE: THE POPULAR ARTS IN AMERICA*. NEW YORK: DIAL, 1970.

POSTMAN, NEIL AND CHARLES WEINGARTNER. *TEACHING AS A SUBVERSIVE ACTIVITY*. NEW YORK: DELL, 1969.

SQUIRE, JAMES R. AND ROGER APPLEBEE. *HIGH SCHOOL ENGLISH INSTRUCTION TODAY*. NEW YORK: APPLETON-CENTURY-CROFTS, 1968.

Learning Objectives

1. To understand the concept of popular culture and how it originates in our society.
2. To identify television as both a creator and a disseminator of popular culture.
3. To realize the multi-role of the mass media in our society which is to entertain, inform, persuade and communicate.
4. To analyze the role of motion pictures in molding attitudes of the 1950's.
5. To perceive the relationship of films and TV during the 1950's and realize how this rivalry affected programming of the time.
6. To increase awareness of how television commercials manipulate our "wants" and "needs."
7. To detect motivations behind emotional appeals on TV commercials and be able to identify rationalization, double-talk and propaganda.
8. To identify language devices used by advertisers in making appeals (slogans, repetition, etc.).
9. To demonstrate mastery of the technique of critical appraisal of TV programs, commercials, and/or feature films.
10. To acquire critical listening and viewing skills.
11. To transfer reading, writing, viewing, speaking, and listening skills developed in this unit to related fields.
12. To apply techniques of critical listening to distinguish between report and propaganda in TV news.
13. To review library research skills and expand capabilities in that field.

15. To illustrate mastery of basic writing skills.
16. To accept responsibility for correct spelling, punctuation, and clear communication in written assignments.
17. To present an oral report and share the knowledge researched.
18. To present facts, ideas, and concepts in an organized manner in the oral presentation.
19. To express verbally observations, experiences, and feelings about various aspects of the unit.
20. To make effective use of pitch, stress, facial expressions, and gestures in order to make one's speech more interesting.
21. To expand one's own written and spoken vocabulary.
22. To develop an awareness of oneself as an individual in a "mass" society.
23. To recognize the value of one's culture and one's relationship to it and correspondingly to develop one's own beliefs, attitudes, and concepts.

Popular Culture: Media of the 1950's

The influence of the media cannot be denied nor can it be readily changed. Communication is now a one way process from the top down, via the mass media, especially television. There is no town meeting or street corner speech or letter to the editor that can affect the policy of the few in control of the media. (Postman, p. 8) Because we believe this situation exists, we have developed the following unit to stimulate the student, to arouse his curiosity as to whether he is a creator or a consumer of popular culture as a result of his exposure to mass media. We feel that only through heightened awareness does he have a chance to make his own choices.

In preparing this unit we have researched as thoroughly as the limited time would allow. We have included in the annotated bibliographies only sources which we have actually examined and regret our inability to secure other fine materials.

Although we are limiting our discussion to media of the fifties, we have included a wide variety of readings on all aspects of popular culture from the forties to the present so that the student may choose a topic which interests him strongly, for each student must make both a written and an oral report. It is assumed that the student has had previous library experience and possesses basic research skills; however, during this unit library review will be given and new techniques introduced in order to facilitate the writing of the research paper.

All in all, this unit is student centered and planned to guide the student in assessing his values and goals as he relates to his electronic environment.

Media of the Fifties

DAY	ACTIVITY
1	Introduction to the humanities by explanation, handout, and film--*Humanities: A Bridge to Ourselves*--if it can be rented from Britannica Educational Corporation.
2	Introduction to popular culture, mass culture, popular art, mass media, reasons for study, methods of study, unit outline. Administer Student Attitude Evaluation.
3	Show *Media and Meaning*, Part I (301.161/MED).
4	Show *Media and Meaning*, Part II (301.161/MED).
5	Discussion, review, informal oral quiz on above media programs.
6	Show *Communication Is Power*, Parts I and II (301.16/COM).
7	Show *Communication Is Power*, Parts III and IV (301.16/COM). Discuss media program.
8	Show *Mass Media: Impact on a Nation* (301.161/MAS).
9	Show *Art with a Message: Portest and Propaganda, Satire and Social Comment* (701.184/ART).
10	Lecture on "There Are No Mass Media: All We Have Is Television" (Schrank, pp. 17-40), including Distortion Index.
11	Show *Propaganda to Soft Sell: Persuasive Communication* (301.154/PRO). Discuss media program.
12	Brief in-class essay evaluating advertising promotional techniques in program of Day 11. Show *Understanding the Art of the Film* (778.5/UND). Discuss media program.

13 Librarian to review library skills by use of "Fundamentals of the Library," (Appendix H) and EB Advanced Library Reference Skills, parts 3 and 4 (028.7/ADV).

14 Show Part I of Research Paper Made Easy; discussion in preparation for library visit, (808.02/RES).

15 Resource implementation of the above; selecting and narrowing the topic and stating objectives.

16 Show Part II of Research Paper Made Easy; discussion for next day's library work on bibliography, outlining, and note-taking.

17 Work in the Resource Center.

18 Show How to Survive in School: Using Library Resources and Reference Materials, Part III; discuss. Visit Resource Center, (028.7/HOW).

19 Research in Resource Center.

20 Research in Resource Center.

21 Evaluate assigned television program according to study questions (Appendix D). Discuss.

22 Show Research Paper Made Easy, Part III on the rough draft and final manuscript, (808.02/RES). Discuss.

23 Do the study questions on motion pictures (Appendix E) and discuss movies of the fifties.

24 Discuss Berger's analysis techniques for use with oral projects.

25 Turn in papers at the end of the hour.

26 Oral presentations begin.

27 Objective test over media unit.

28 Continue oral presentations.

29 Continue oral presentations.

30 Complete oral project presentations.

Materials to be Presented to the Class

Appendix A: Statistical proof of teacher disregard for audio-visual study.

Appendix B: Grading chart for evaluation of student oral presentation.

Appendix C: Hundreds of related topics for project ideas.

Appendix D: Sample study questions for discussion of the television medium.

Appendix E: Sample study questions for discussion of the film medium.

Appendix F: "Great American Things" articles on various aspects of popular culture.

Appendix G: Postman and Weingartner's circle metaphor.

Appendix H: "Fundamentals of the Library" to be used as review of basic library skills.

Annotated Bibliography of Additional Reading for Teachers

"Culture and the Present Moment." Commentary, Dec. 1974, pp. 31-50.

A "burdens" list for new fiction writers (very facetious) pokes fun at popular culture. Too sophisticated reading for students who would be bored.

Farren, Mick and Edward Barker. Watch out kids. London: Open Gate Books, 1972.

Some excellent teen material for adaptation in the classroom.

Favat, F. Andre. "English in the Real World: The Uses of Non-Literature." English Journal, March 1976, pp. 28-31.

Stresses use of handbills, newspapers, tapes, transcripts, ads, articles, letters, laws, menus and manuals in the classroom.

Fleming, Donald and Stephen Moro. "Video Short Story." English Journal, March 1976, pp. 60-63.

Brief description of how to use the video tape recorder to teach popular culture.

Geller, Conrad. "The Rhetoric of Battle Creek." English Journal, March 1976, p. 57.

Cereal boxes and the corresponding advertising are used to make students aware of promotional devices.

Jacobs, Norman, ed. Culture for the Millions: Mass Media in Modern Society. Boston: Beacon Press, 1964.

Scholarly essays, panel discussion from a seminar held in June of 1959; later edition of Tamiment Institute edition published in 1959 and 1961. For teachers only.

Kando, Thomas M. *Leisure and Popular Culture in Transition.* St. Louis: The C. V. Mosby Co., 1975.

McLuhan's media philosophy is discussed at length. Good study questions. Forward useful for historical introduction to study of popular culture.

Kirby, Dan. "Popular Culture in the English Classroom." *English Journal*, March 1976, pp. 32-34.

Follows Browne's definition of popular culture and suggests three general areas of study: language, artifacts and icons, and heroes of popular culture.

Krekeler, Eliza. "See the Light: An Electronic Happening." *English Journal*, March 1976, pp. 57-59.

Uses of television in the teaching of popular culture.

Madsen, Sheila K. and Betty Gould. *The Teacher's Book of Lists*. Santa Monica: Goodyear Publishing Co., Inc., 1979.

Useful to draw in high culture art and music of the 50's; suggests procedures; excellent lists and sources.

May, Jim. "Community Culture--A Course with Class." *English Journal*, March 1976, pp. 64-66.

Interdisciplinary approach including money-raising projects and field trips.

Nicholson, W. G. "Teaching the New Journalism." *English Journal*, March 1976, pp. 55-57.

Teaching English through the New Journalism using Tom Wolfe and others as examples.

Pheland, John M. Mediaworld: Programming the Public. New York: The Seabury Press, 1977.

Excellent television source.

Postman, Neil and Charles Weingartner. Teaching as a Subversive Activity. New York: Dell, 1969.

Modern ideas on teaching.

Rosenberg, Bernard and David Manning White. Mass Culture: The Popular Arts in America. New York: Free Press, 1957.

Extensive pro/con discussion of pop culture in America dealing with literature, motion pictures, TV and radio, music, advertising. Table of contents but no index. Too scholarly for students but good teacher source.

Rosenblatt, R. "State of Culture." The New Republic, 18 Feb. 1978, pp. 39-40.

Good satire-parody of Presidential address. Does not apply to present unit and too mature for high school students, but may be useful at a later date.

Smelstor, Marjorie and Carol Weiher. "Using Popular Culture to Teach Composition." English Journal, March 1976, pp. 41-46.

Suggests four ways to organize popular culture composition unit and some good topic ideas to generate perception of interrelated aspects of our culture.

Spatafora, Jack. "The Quiet Revolution." English Journal, March 1976, pp. 51-53.

Discusses role in popular culture of cable TV, closed circuit TV, educational TV, and video tape recording.

Squire, James R. and Roger Applebee. High School English Instruction Today. New York: Appleton-Century-Crofts, 1968.

The uses of media in the classroom today.

Swingewood, Alan. The Myth of Mass Culture. Atlantic Highlands, New Jersey: Humanities Press, 1977.

Too difficult for students but good background reading.

Thompson, Mary. "A Pop Culture Potpourri." English Journal, March 1976, pp.63-64.

Uses of non-literary miscellanea in the classroom.

Annotated List of Works Consulted for Students

Adelman, Irving and Rita Dworkin. *The Contemporary Novel: A Checklist of Critical Literature on the British and American Novel Since 1945*. Metuchen, New Jersey: The Scarecrow Press, 1972.

Many excellent sources but does not distinguish between British and American novelists which could be a problem for students. Covers up to 1968-69.

Adelman, Irving and Rita Dworkin. *Modern Drama: A Checklist of Critical Literature on 20th Century Plays*. Metuchen, New Jersey: The Scarecrow Press, 1967.

Alphabetical arrangement giving author and dates, general then specific references; covers to 1964.

Advanced Library Reference Skills. (Overhead transparencies) Chicago: Encyclopedia Britannica, n.d.

40 transparencies (35 plus 5 overlays) with a study guide; special emphasis on steps to preparing good research papers. Five study units include Dictionary, Encyclopedia, Special References, Library Resources, Research Papers.

Amelio, Ralph J. "American Genre Film: Teaching Popular Movies." *English Journal*, March 1976, pp.47-50.

Selects four different types (western, gangster, musical, and science fiction) and suggests comparisons with fictional counterparts as well as analysis on several levels.

"American Culture Takes the World by Storm." *U.S. News and World Report*, 27 June 1977, pp. 54-56.

Checks standing of American culture in various countries and concludes that as American political prestige declines, its reputation as a cultural leader increases.

The American Decades--the 1950's. (Sound filmstrip) Filmstrip House, n.d.

Six filmstrips with three audio discs and a teacher's guide. Titles include "Political Economic Patterns," "Science and Technology," "Struggle for Human Rights," "Metropolis and Suburb," "Democratization of Culture," and "America and the World." Excellent overview of the period.

Americans on America: Our Identity and Self Image. (Sound slide set) White Plains, New York: Center for Humanities, 1976.

160slides, two audio cassettes, teacher's guide and script. Recurring themes in history and literature of freedom and equality.

Ansen, D. "Dracula Lives!" *Newsweek*, 31 Oct. 1977, pp. 74-5+.

Ties in *Salem's Lot* and *Interview with The Vampire Race* and to the current productions of the Dracula story. Useful for recurring tales and legends as well as folklore.

Arnheim, Rudolf. *Film as Art*. Los Angeles: University of California Press, 1957.

Covers films of 1933-1938 and discusses the possibilities for creating art in film.

Art with a Message. (Sound slide set) White Plains, New York: Center for Humanities, 1971.

Two parts: "Protest and Propaganda" and "Satire and Social Comment" each with 80 slides, one audio disc, one audio

cassette and a teacher's guide. Uses of art as a propaganda vehicle; the power of art to persuade through distortion; examples from paintings of Daumier, Hogarth and Shahn; also from literary works of Dickens, Swift and Orwell.

Barbiere, Richard E, "Resources for the Study of Popular Culture." *English Journal*, March 1976, pp. 35-40.

Very good bibliography of source material.

Barnouw, Erik. *Tube of Plenty: The Evolution of American Television*. New York: Oxford University Press, 1975.

Munster High School Resource Center collection.

Barth, Rodney J. "Popular Culture, the Media, and Teaching English." *English Journal*, March 1976, pp. 84-88.

ERIC/RCS Report; useful as a bibliographic aid.

Bawden, Liz-Anne. *The Oxford Companion to Film*. New York: Oxford University Press, 1976.

Munster High School Resource Center collection.

Baynes, Ken. *Art in Society*. Woodstock, New York: Overlook Press, 1975.

Interesting chapters on "Art and Work" and "Art and War" which appear especially useful for student projects.

Berger, Arthur Asa. *Pop Culture*. Dayton, Ohio: Pflaum-Standard, 1973.

Definition of popular culture and its importance for study; how we absorb it and how it reflects our tastes. Six important techniques for analyzing pop culture.

Bigsby, C. W. E., ed. *Approaches to Popular Culture*. Bowling Green, Ohio: Bowling Green University Popular

Press, 1976.

Examines popular culture from various points of view.

Blair, Walter and Lewis Hill Hamlin. America's Humor: From Poor Richard to Doonesbury. New York: Oxford University Press, 1978.

Especially useful background material on modern humor dealing with popular comedians, underground humor, black humor, and the sociology of modern humor.

Bogle, Donald. Toms, Coons, Mulattoes, Mammies and Blacks. New York: Viking Press, 1973.

Munster High School Resource Center collection.

Bova, Ben, ed. with Trudy E. Bell. Closeup: New Worlds. New York: St. Martin's Press, 1977.

For serious science enthusiasts a helpful tie-in to science fiction and society today; glossary; no index.

Browne, Ray Broadus, ed. with Marshall Fishwick and Michael T. Marsden. Heroes of Popular Culture. Bowling Green, Ohio: Bowling Green University Popular Press, 1972.

Fifteen chapters on various modern hero "types;" good topic possibilities for projects.

----------, ed. with Ronald J. Ambrosetti. Popular Culture and Curricula. Bowling Green, Ohio: Bowling Green University Popular Press, 1972.

Defines popular culture; suggests popular culture programs utilizing mass media; many project ideas.

----------. Popular Culture and the Expanding Consciousness. New York: Wiley, 1973.

Collection of articles covering changing attitudes, illustrated

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by fiction, heroes, *Jesus Christ, Superstar*; good for projects especially on heroes, comics, science fiction, films.

---------- and David Madden. *The Popular Culture Explosion*. Dubuque, Iowa: Wm. C. Brown, 1972.

The meaning and scope of popular culture; most representative definition of popular culture for our purposes.

Burgess, A. and J. Lombardi. "Plastic Punks." *Psychology Today*, Nov. 1977, pp. 120-2+.

Burgess' disapproving explanation of punk rock in Britain and the U.S. Useful for project topic.

Campbell, Robert. *The Golden Years of Broadcasting: A Celebration of the First 50 Years of Radio and TV on NBC*. New York: Scribner's, 1976.

Organizes radio and TV shows chronologically and by genre; numerous illustrations; good for types of program projects.

Cantor, Norman F. *The Age of Protest*. New York: Macmillan, 1969.

Useful for project topics on women's liberation movement.

---------- and Michael S. Werthman, eds. *The History of Popular Culture*. 2 vols. New York: Macmillan, 1968.

Chronological history of popular culture from ancient Greece to contemporary hippies.

Case, Brian and Stan Britt. *The Illustrated Encyclopedia of Jazz*. New York: Harmony Books, 1978.

Alphabetically arranged guide covering 50 years of recorded jazz music; index; many illustrations.

Cater, Douglass and Richard Adler, eds. *Television as a Social Force: Approaches to TV Criticism*. New York: Praeger, 1975.

Munster High School Resource Center collection.

Clarens, Carlos. *An Illustrated History of the Horror Film.* New York: Capricorn Books, 1967.

Munster High School Resource Center collection.

Communication Is Power: Mass Media and Mass Persuasion. (Sound slide set) White Plains, New York: Center for Humanities, 1975.

240 slides, three audio discs and teacher's guide dealing with the language of advertising, violence in media, and politics in media.

Communication Skills: Learning to Listen and Express Yourself. (Sound slide set) White Plains, New York: Center for Humanities, 1975.

160 slides, two audio discs, two audio cassettes and teacher's guide dealing with effective listening skills; empathy for others and lucid self-expression.

Comstock, George. *Television and Social Behavior: A Technical Report to the Surgeon General's Scientific and Advisory Committee on Television and Social Behavior.* U.S. Dept. of Health, Education, and Welfare. 5 vols. Washington, D.C.: U.S. Govt. Printing Office, 1972.

Volume titles include "Content and Control of TV Programming," "TV Violence/Relationships Between Viewing and Behaving in Children," TV and Teenagers," "TV Viewing, Advertising, and Its Impact on Everyday Life," and "TV Violence and TV Effects."

Cowley, S. C. "Travolta Hustle." *Newsweek*, 29 May 1978, p. 97.

Good for fads in clothing and dance.

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Cripps, Thomas. Slow Fade to Black. New York: Oxford University Press, 1977.

Munster High School Resource Center collection.

Culture for the Millions? Proceedings of a Conference on Popular Culture at Tamiment Institute. June 1959. Ed. Norman Jacobs. Princeton, New Jersey: Van Nostrand Company, Inc., 1959, 1961.

Later subtitled Mass Media in Modern Society; too difficult for most students.

Curtis, Ron. "Project Media Now--A Bold Look at New Curricula." A paper presented at the annual meeting of the NCTE (62nd, Minneapolis, Minn., 11-23 to 11-25-72), Nov. 1972.

Helpful with objectives and evaluation instruments as well as ideas on setting up a media lab for student use.

Dallas, Karl F. Singers of an Empty Day: Last Sacraments for the Superstars. (Stanmore Press Ltd.): Kahn & Averill, 1971.

Modern rock music superstars equated with ancient mythical gods; indexed.

Dichter, Ernest. Handbook of Consumer Motivations: The Psychology of the World of Objects. New York: McGraw-Hill, 1964.

Aspects of human motivations as they apply to consumers of all kinds of products and services; studies that evaluate methods of attaining desired results.

Dowdy, Andrew. Movies Are Better Than Ever. New York: Wm. Morrow & Co., Inc., 1973.

Widescreen memories of the fifties begin with problems caused by TV and end with promises for future movie/TV success.

Dunning, John. *Tune in Yesterday*: *The Ultimate Encyclopedia of Old-Time Radio 1925-1976*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976.

Alphabetically arranged encyclopedia of radio programs from 1925 to 1976; nostalgic; good for radio history.

Elson, E. Floyd and Alberta Peck. *The Art of Speaking*. 2d. rev. ed. Boston: Ginn and Company, 1966.

Index; useful appendices; charts.

Farren, Mick and George Snow. *Rock 'n Roll Circus*. New York: A & W Visual Library, 1978.

Many illustrations; covers from 1963 to punk rock; emphasis on superstar cult and drugs in big rock stars; no table or contents or index.

Fiction into Film; *literature goes to the movies*. (Sound slide set) White Plains, New York: Center for Humanities, 1977.

160 slides, two audio discs, teacher's guide studies how elements of novels or plays are retained, altered, or deleted when filmed.

Fine, W. M. "Fad, fashion, or style?" *Saturday Review*, 5 Feb. 1977, pp. 52-53.

Attempts to define terms; lists of examples should be clear to students.

----------. "Fad, fashion, or style?" cont. *Saturday Review*, 30 April 1977, pp. 43-45.

Response from readers to previous article; long lists of examples, some very clever.

Finler, Joel W. *All-Time Movie Favorites*: *Comedies*, *Thrillers*, *Epics*, *Musicals*, *Lovestories*, *Westerns*, *War Films*, *and Others*.

Beginning of Unit Student Attitude Evaluation

NAME________________ GRADE________________

INSTRUCTOR________________ CLASS HOUR________________

Before beginning our unit on popular culture, please take a minute to circle the response which best represents how you feel:

	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	WHO CARES?
1. I like to watch television.	SA	A	D	SD	WC
2. I think TV shows good programs.	SA	A	D	SD	WC
3. What I watch on TV indicates the kind of person I am.	SA	A	D	SD	WC
4. I like to go to the movies.	SA	A	D	SD	WC
5. I go to the show to learn.	SA	A	D	SD	WC
6. I go to the show to escape.	SA	A	D	SD	WC
7. I think movie censor ratings are good.	SA	A	D	SD	WC
8. I like to read a book, then see the movie.	SA	A	D	SD	WC
9. I hate to read.	SA	A	D	SD	WC
10. I think it's important to be familiar with the job of the director, producer, actor, etc. in the production of a film.	SA	A	D	SD	WC

SA-Strongly Agree
A=Agree
D=Disagree
SD=Strongly Disagree
WC=Who cares?

ASSESSMENT OF ACTIVITIES/SKILLS

I. To evaluate speaking skills, making judgments and drawing conclusions:

Oral presentation (last week of unit)

5 minutes in length

On related topic (see list of project topics)

See "Grading Chart for Speech Evaluation"

II. To evaluate research skills and writing technique:

Research paper on related topic (see list)

3-5 pages in length; with footnotes and bibliography appended

To be presented in conjunction with three distinct media programs; procedural checklist to be included

III. To evaluated effectiveness of stated objectives:

50-question objective test to be prepared and administered at conclusion of unit

IV. To evaluate listening and viewing skills and critical analysis of advertising promotional techniques:

10-15 minute in-class essay to follow viewing of media program Propaganda to Soft Sell

Analyze examples of propaganda and discuss whether this program is itself propaganda and why. Minimum criteria will be the identification of the examples of the following techniques: emotionalism, exaggeration, half-truths, repetition, and vilification.

If performance on this exercise does not show acceptable levels of mastery, a similar exercise will follow use of The Persuasion Box.

ASSESSMENT OF ACTIVITIES/SKILLS (cont)

V. To evaluate a media program from the student's point of view as well as to promote better organizational and speaking skills:

Extra credit panel discussion of media presentations

5 or 6 participants per panel

Which media program was the "best" in your opinion?

Did it correlate well with the objectives stated at at the outset of the unit?

Was it used to its best advantage? Could it have been used better to emphasize different aspects of popular culture?

Why did you feel it was the "best" one? How would you evaluate its effectiveness?

How would you change the way the program was used?

What, if anything, would you substitute in its place?

VI. To evaluate TV programs from the student's point of view:

8 study questions (Ommanney, p.32)

VII. To evaluate motion pictures from the student's point of view:

11 study questions (Ommanney, p.34)

VIII. To evaluate materials from the student's point of view:

Using the six analytical techniques discussed by Berger, select a topic from the list of popular culture related areas (or a topic of your selection approved by the instructor) and analyze according to one or more of the following methods:

ASSESSMENT OF ACTIVITIES/SKILLS (cont)

"A. Historical Development

When did whatever it is you are investigating get started? How popular or important is it now? Is it different now from the way it used to be? If so, why? If not, how has it resisted change? When was it popular? Was it popular at a particular time for any particular reason?

B. Comparative Analysis

Is the same thing done the same way elsewhere? Do different cultures or countries have variations that are interesting? Can we get any statistical information that might be interesting?

C. Psychoanalytic Investigation

Does whatever it is you are studying take care of certain needs we all have? Does it help us deal with anxiety or frustration or anger? Does it reassure us? Calm us? Excite us? What are its functions as far as our 'unconscious' is concerned? Is there a difference between its meaning to our unconscious and to what we are conscious of?

D. Sociological Study

What class levels are appealed to? Does your subject have a racial or ethnic slant to it? Does it appeal to some groups (whether they be of a class, religious, racial, geographic or other group) and not others? Does it have any political significance to it?

E. Myth-Symbol-Ritual-Significance

Can your subject be related in any way to important

ASSESSMENT OF ACTIVITIES/SKILLS (cont)

myths which have either universal or particular (to a country, that is) significance? Does it have a symbolic dimension to it which makes it interesting? Can your subject be looked upon as a kind of ritual?

F. Content Analysis

How often (many times per minute, page, episode) is a given kind of behavior (violence, stereotyping of people) observed? What are the basic ideas, values, images and beliefs that are to be found in some publication or program--generally speaking, which is part of a series?"

Berger, pp. 11-14

Table XXI

Teacher Assessment of Selected Teaching Aids

(n = 1,331 teachers)

Teaching Aid or Material	*Percent of Teachers Rating* *Absolutely Essential*	*Very Important*	*Of Some Importance*	*Not Very Important*	*Detrimental*	*No Response*
a. Anthology	25.5	32.5	28.7	8.9	2.9	1.5
b. Class sets of books	30.7	43.4	19.1	5.5	0.4	0.9
c. Classroom library	10.4	31.0	38.2	19.0	0.2	1.2
d. Sets of 7-8 books for group study	5.3	29.2	43.6	19.2	0.5	2.2
e. Materials for slow readers	31.4	40.1	21.0	5.3	0.3	1.9
f. Books for mature readers	16.8	37.9	30.0	12.9	1.1	1.3
g. Workbooks w/drills	5.3	12.4	33.5	37.6	10.2	1.0
h. Language textbook	24.0	27.9	33.9	11.8	0.7	1.7
i. Handbook on language	25.8	37.8	29.0	6.0	0.1	1.3
j. Phonograph	14.4	34.3	39.8	10.2	0.2	1.1
k. Recordings	16.7	37.6	36.9	7.7	0.2	0.9
l. Filmstrip projector	10.1	22.9	44.2	20.9	0.7	1.2
m. Motion picture	14.5	28.9	40.2	14.9	0.5	1.0
n. Teaching machine	5.1	8.1	26.2	52.6	6.7	1.3
o. Tape recorder	6.7	19.9	47.9	23.1	0.5	1.9
p. Television	1.4	5.8	35.8	50.2	4.2	2.6
q. Radio	1.1	3.5	28.1	60.4	4.5	2.4
r. Table of periodicals	6.1	23.3	49.6	19.2	0.5	1.3
s. Class set of dictionaries	53.4	33.1	9.7	2.8	0.1	0.9
t. Movable furniture	34.9	30.1	21.3	10.4	2.1	0.8
u. Lay readers	8.6	19.8	30.3	26.0	10.1	1.2
v. Clerical service	21.1	36.7	28.0	10.0	0.8	3.4
w. Duplicating machine	66.0	24.5	6.0	2.1	0.1	1.3
x. Overhead projector	9.3	25.3	44.8	17.1	0.3	3.2
y. Opaque projector	7.5	23.3	46.1	19.6	0.8	2.7
z. Teaching manual	12.6	21.6	36.6	24.1	3.1	2.0

Appendix A

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Table XXII

Teaching Methods in Tenth Grade, Twelfth Grade, and Terminal Classes as Reported by [illegible]

Method	*Percentage [illegible]* *Grade 10 (n = 9,220 minutes)*	*Grade 12 (n = 9,6[illegible] minutes)*	*Terminal Classes (n = 3,61[illegible] minutes)*
Recitation	28.9	20.9	28.3
Lecture	18.8	21.9	20.9
Student Presentation	14.9	14.3	8.3
Discussion	14.8	21.2	9.2
Silent Work	9.1	8.2	19.6
Audiovisual	2.9	1.1	1.2
Socratic Questioning	1.9	2.8	3.2
Group Work	1.7	2.6	1.5
Other	6.9	6.4	7.5
Total	100.0	100.0	100.0

Table XXIII

Methods Most Often Used in Classroom Teaching As Reported by Teachers

(n = 1,331)

Rank	*Method*	*Percentage*
1	Discussion	53.6
2	Socratic	17.6
3	Lecture	14.2
4	Recitation	7.0
5	Student Presentation	2.2
6	Silent Work	1.3
7	Small Group	0.8
8	Team Teaching	1.1
	Other	0.4
	Audiovisual Aids	0.1
	No response	1.7
		100.0

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Appendix B

A GRADING CHART FOR SPEECH EVALUATION

SPEAKER ______________________

TOPIC ____

General Evaluation **Specific Evaluation**

GRADE			A	B	C	D	F
	CONTENT	Well-Chosen, Interesting Material					
		Clear, Definite Purpose					
		Well-Unified Theme					
		Careful Selection of Detail					
		Interesting Illustrations					
	ORGANIZATION	Attention-Getting Introduction					
		Logical Arrangement of Ideas					
		Easy Transitions					
		Effective Conclusion					
	DELIVERY	Mental, Physical, Social Poise					
		Natural, Sincere Manner					
		Pleasing Vocal Qualities					
		Clear, Distinct Speech					
		Effective Audience Contact					
		Meaningful Gestures					
	LANGUAGE	Good Choice of Words					
		Correct Pronunciation					
		Well-Composed Sentences					
		Acceptable Grammar					
		Originality of Style					
	AUDIENCE APPEAL	Ability to Hold Interest					
		Consideration for Audience					
		Projection of Personality					

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THE TIMETABLES OF HISTORY

NEW, UPDATED EDITION

OF PEOPLE AND EVENTS

BERNARD GRUN

BASED ON WERNER STEIN'S *KULTURFAHRPLAN*

3/13/87

Munster High School
Resource Center
Munster, Indiana

SIMON AND SCHUSTER • NEW YORK

	A. HISTORY, POLITICS	B. LITERATURE, THEATER	C. RELIGION, PHILOSOPHY, LEARNING
1949 contd	Jordan Vietnam state established at Saigon U.S. completes the withdrawal of its occupying forces in South Korea Apartheid program is established in South Africa UN warns of danger of civil war in Korea Theodor Heuss elected President, Konrad Adenauer Chancellor, of West Germany which becomes a full participant under the Marshall Plan Britain devalues the pound sterling from $4.03 to $2.80; most European nations follow Berlin airlift ends after 277,264 flights Democratic Republic established in East Germany with Pieck as President and Grotewohl as Minister-President Eleven U.S. Communists are found guilty of conspiracy to overthrow the government India adopts constitution as federal republic Holland transfers sovereignty to Indonesia; France to Vietnam Pandit Nehru becomes Prime Minister of India President Truman appoints Tom C. Clark (—1967) and Sherman Minton (—1956) to Supreme Court	Living" Colette: "Le Fanal bleu" Nelly Sachs: "Sternverdunklung," poems Robert E. Sherwood: "Roosevelt and Hopkins," Pulitzer Prize biography Edith Sitwell: "The Canticle of the Rose," poems Sigrid Undset, Norw. novelist, d. (b. 1882) Carson McCullers: "The Member of the Wedding," drama Edward Streeter: "The Father of the Bride" J. P. Marquand: "Point of No Return" Eleanor Roosevelt: "This I Remember"	Arepo Tenetopera Rotas" (Arepo - Rex et Pater between A and O is God) Rabbi Stephen S. Wise d. (b. 1874) Building of Lomonosov University, Moscow, begins (—1953)
1950	Britain recognizes Communist China; U.S.S.R. and Communist China sign 30-year pact; Chiang Kai-shek resumes presidency of Nationalist China; Communist China's forces occupy Tibet; Tibet appeals to UN, but China rejects UN appeal for cease-fire Senator Joseph McCarthy advises President Truman that State Department is riddled with Communists and Communist sympathizers Alger Hiss, a former U.S. State Department official, sentenced for perjury Riots in Johannesburg against apartheid Truman instructs U.S. Atomic Energy Commission to develop hydrogen bomb Klaus Fuchs found guilty of betraying Brit. atomic secrets to U.S.S.R. and imprisoned; Harry Gold, his American confederate, sentenced to 30 years in prison London dock strike Britain recognizes Israel West Germany joins Council of Europe N. Korean forces invade S. Korea June 25 and capture Seoul; Douglas MacArthur appointed commander of UN forces in Korea; UN forces land in S. Korea and recapture Seoul; S. Korean troops cross 38th parallel; UN troops forced to withdraw; state of emergency declared in U.S. following Korean reversals; Chin. forces cross 38th parallel U.S. recognizes Vietnam, capital at Saigon; supplies arms and sends mission to instruct in their use; signs military assistance pact with France, Cambodia, Laos, and Vietnam King Leopold III returns to Belgium after six years' exile; Socialists demonstrate against him; he abdicates in favor of his son Baudouin Indonesia admitted to UN King Gustavus V of Sweden d.; succeeded by his son Gustavus VI (b. 1882) Poland and E. Germany proclaim Oder-Neisse line as frontier Attlee visits Washington Nobel Peace Prize: Dr. Ralph J. Bunche (U.S.) Henry L. Stimson, U.S. political figure, d. (b. 1867) Congress passes McCarran Act over presidential veto; it calls for severe restrictions against Communists, particularly in sensitive positions during emergencies, *(contd)*	Ray Bradbury: "The Martian Chronicles" Ernest Hemingway: "Across the River and into the Trees" Budd Schulberg: "The Disenchanted" Francis Parkinson Keyes: "Joy Street" Thor Heyerdahl: "Kon-Tiki" Ezra Pound: "Seventy Cantos" C. P. Snow: "The Masters" Anouilh: "La Répétition" Henry Morton Robinson: "The Cardinal" George Bernard Shaw d. (b. 1856) William Cooper: "Scenes from Provincial Life" Nobel Prize for Literature: Bertrand Russell Nigel Balchin: "The Anatomy of Villainy," essays Hedwig Courts-Mahler, Ger. novelist who wrote 192 romances, d. (b. 1867) Christopher Fry: "Venus Observed," verse play, and "The Lady's Not for Burning" John Hersey: "The Wall," novel about the Warsaw Ghetto Sidney Kingsley: "Darkness at Noon" Heinrich Mann, Ger. novelist, d. (b. 1871) Evelyn Waugh: "Helena" Emil Jannings, Ger. actor, d. (b. 1887) Robert Penn Warren: "World Enough and Time" The Library of Congress, Washington, D.C., consists of 8.6 million books, 128,000 yearly newspaper vols., 11 million manuscripts, 2 million maps, 76,000 microfilms, 2 million musical scores, and 4 million miscellaneous items Nevil Shute: "The Legacy," novel Tennessee Williams: "The Roman Spring of Mrs. Stone" Edgar Rice Burroughs, creator of "Tarzan," d. (b. 1875) Edna St. Vincent Millay, U.S. poet, d. (b. 1892) Edgar Lee Masters, U.S. poet, d. (b. 1869) Al Jolson d. (b. 1886) Carl Van Doren d. (b. 1885) Gwendolyn Brooks: "Annie Allen," Pulitzer *(contd)*	A. L. Rowse: "The England of Elizabeth" Boswell: "London Journal, 1762—1763" Nikolai Berdyaev: "Dreams and Reality" R. A. Knox: "Enthusiasm" Margaret Mead: "Social Anthropology" Gilbert Ryle: "The Concept of Mind" Sartre: "La Mort dans l'âme" Pope Pius XII proclaims the dogma of the bodily assumption of the Virgin Mary International Exhibition of Ecclesiastical Art in Rome 25 Protestant and four Eastern Orthodox Church groups organize National Counc of the Churches of Christ in the U.S.: 32 million members

should be clear-cut against uncluttered sets, and the acting should be natural and spontaneous. As you judge the actors in a live television play, keep in mind the fact that their rehearsal time before microphones and cameras is very short. Even though the action and interpretations have been worked out in previous rehearsals, there is a strain in adapting to the sets, lights, and cameras. It would be unfair to expect the actors to give the kind of finished performances you see in some televised films.

In judging either live or filmed television dramas, it is important to keep in mind the special values of each. Live television offers immediacy and freshness combined with the rapid action of a condensed plot centering around a few characters. Filmed shows can provide more complicated and polished productions, as well as greater variety and dramatic interest.

Discussion

1. Do you prefer live or filmed television shows? Give the reasons for your preference.
2. Have you seen any errors in production on live television shows? Have they spoiled your enjoyment of the play? If so, in what way?
3. What spectaculars have you seen? Which have you enjoyed the most? Why? Have you been disappointed in any of them? Why?
4. Can you give any examples of television shows which you felt had been "written down" to the audience? Any that have been too "highbrow"?
5. Have you noticed any differences between the acting on live shows and that on film? What were they?
6. What are some of the great films of the past which you have seen at home? Have you become emotionally involved in them, or have they seemed too old-fashioned?
7. What actors and actresses have you seen in old films on television looking years younger than you are accustomed to seeing them? Can you explain why they are still popular in current motion pictures?
8. Has color television spoiled black-and-white programs for you? Why?

Shopping for Films

You probably do not attend movies as frequently as did young people before 1950, since seeing films at home on television is so much simpler now and opportunities are so frequent. However, as a drama enthusiast, you probably do go to the movies more often than the average high school student. The effort and money involved nowadays has naturally led to a more critical attitude on the part of potential motion-picture audiences who can now literally shop for films and select only those which will give them more pleasure than television films do.

especially in the wide-screen productions. Fundamentally, a motion picture is movement in light, and the camera is the most potent element in production. Films are being produced all over the world with the actual settings of far-off places making them truly authentic. The camera can show you what characters are seeing and feeling and can take you into their past and future as well as their present experiences. It can permit you to live with them on every plane, even in their dreams and secrets.

You should follow closely the work of the motion-picture director, for he bears the burden of a film. He coordinates the thousands of human and mechanical details of the production into an artistic whole. He decides how best to communicate the meaning of a story. He selects the cast and inspires the actors and hundreds of other helpers to their highest effort. He works personally with the cameraman, art director, sound expert, costume designer, and all the technicians to create a unified whole. His use of color for emotional effects and of music as a psychological influence contributes to the total production. It is the director's responsibility to create a unique screen product in which mental processes can be visualized, settings of reality or fantasy can be depicted, and any action can be presented—unhampered by time, place, or human limitations.

Discussion

1. What are the five pictures you consider the best you have ever seen? State your reasons for liking them.

2. What do you think are the standards by which the average person determines his favorite movies?

3. Bring in a list of your favorite directors. Describe the individual techniques you have noted in their pictures.

4. Do you think a familiarity with the techniques of film production would help or hinder your enjoyment of movies? Why?

5. Do you enjoy going to a movie more than to a play? Why?

6. What do you think will be some of the innovations in the motion-picture industry in the future?

7. Do you prefer the new wide screen to the older type? Why or why not?

8. Are you now going to the movies more than you did when you first got your television set? Explain why or why not.

9. Do foreign films and stars appeal to you? Which do you like most or least? Why?

10. Do you find musical accompaniments to films distracting or helpful in stirring your emotions? Describe several scenes to which you reacted strongly.

11. What magazine reviews of new movies do you read? Do you usually agree with them? Do you make a point of seeing highly recommended films?

Esquire

Appendix F

GREAT AMERICAN THINGS

A PROLOGUE BY

TOM WOLFE

What a spread! What a feast! What a weenie roast we have here! Thirty great American writers writing about great American things . . . very tasty! Don't delay! Get right to it! I won't hold you up! I'm only here to put on record the things about America that mean the most to American writers themselves. Not the things that turn up in their books and articles—I mean the things that writers actually *care* about, the things that set off the deepest feelings they know. Don't expect *them* to mention such matters. Not for a moment! They're like everybody else in that respect—they'd sooner cut a main vein!

The perfect example is the well-known American writer. . . . But perhaps it's best not to say exactly which well-known American writer—since we're about to surprise him in *an intimate act*. He's in his apartment, a seven-room apartment on Riverside Drive, on the West Side of Manhattan, in his study, seated at his desk. As we approach from the rear, we notice a bald spot on the crown of his head. It's about the size of a Ritz cracker, this bald spot, freckled and toasty brown. Gloriously suntanned, in fact. Around this bald spot swirls a corona of dark brown hair that becomes quite thick by the time it completes its mad Byronic rush down the back over his turtleneck and out to the side in great bushes over his ears. He knows the days of covered ears are numbered, because this particular look has become somewhat *low rent*. When he was coming back from his father's funeral, half the salesmen lined up at O'Hare for the commuter flights, in their pajama-striped shirts and diamond-print double-knit suits, had groovy hair much like his. And to think that just six years ago such a hairdo seemed . . . so defiant!

Meeting his sideburns at mid-jowl is the neck of his turtleneck sweater, an authentic Navy turtleneck, and the sweater tucks into his Levi's, which are the authentic Original XX Levi's, the original straight stovepipes made for wearing over boots. He got them in a bona fide cowhand's store in La Porte, Texas, during his trip to Houston to be the keynote speaker in a lecture series on "The American Dream: Myth and Reality." (No small part of the latter was a fee of two thousand dollars plus expenses.) This outfit, the Navy turtleneck and the double-X Levi's, means work & discipline. *Discipline!* as he says to himself every day. When he puts on these clothes, it means that he intends to write, and do nothing else, for at least four hours. *Discipline*, Mr. Wonderful!

But on the desk in front of him—that's not a manuscript or even the beginnings of one . . . that's *last month's bank statement*, which just arrived in the mail. And those are his canceled checks in a pile on top of it. In that big ledger-style checkbook there (the old-fashioned kind, serious-looking, with no crazy Peter Max designs on the checks) are his check stubs. And those slips of paper in the promiscuous heap are all unpaid bills, and he's taking the nylon cover off his Texas Instruments desk calculator, and he is about to measure the flow, the tide, the mad sluice, the crazy current of the money that pours through his fingers every month and which is now running against him in the most catastrophic manner, like an undertow, a riptide, pulling him under—

—him and this apartment, which cost him $75,000 in 1972; $20,000 cash, which came out of the $25,000 he got as a paperback advance for his fourth book, *Under Uncle's Thumb*, and $536.36 a month in bank loan payments (on the $55,000 he borrowed) ever since, plus another $390 a month in so-called maintenance, which has steadily increased until it is now $460 a month . . . and although he already knows the answer, the round number, he begins punching the figures into the calculator . . . 536.36 plus . . . 460 . . . times 12 . . . and the calculator keys go *chuck chuck chuck chuck* and the curious little orange numbers, broken up like stencil figures, go trucking across the black path of the display panel at the top of the m chine, giving a little orange shudder every time he hi the *plus* button, until there it is, stretching out sev digits long—11956.32—$12,000 a year! One thousa dollars a month—this is what he spends on his apar ment alone!—and by May he will have to come up wit another $6,000 so he can rent the house on Martha Vineyard again *chuck chuck chuck chuck* and by Se tember another $6,750—$3,750 to send his daught Amy to Dalton and $3,000 to send his son Jonathan t Collegiate (on those marvelous frog-and-cricket ev nings up on the Vineyard he and Bill and Julie a Scott and Henry and Herman and Leon and Shel and the rest, all Media & Lit. people from New Yor have discussed why they send their children to priva schools, and they have pretty well decided that it is t educational turmoil in the New York public school that is the problem—the kids just wouldn't be edu cated!—plus some considerations of their childre personal safety, as Leon once said in an exceptio burst of candor) and he punches that in . . . 6750 . . *chuck chuck chuck chuck* . . . and hits the *plus* butt . . . an orange shimmer . . . and beautiful! there's t figure—the three items, the apartment in town, t summer place and the children's schooling—$24,706.32!—almost $25,000 a year in fixed costs, ju for a starter! for lodging and schooling! nothing el included! A grim nut!

It's appalling, and he's drowning, and this is onl the beginning of it, just the basic grim nut—and y in his secret heart he loves these little sessions wi the calculator and the checks and the stubs and th bills and the marching orange numbers that stretch on and on . . . into such magnificently huge figures. It like an electric diagram of his infinitely expanding lif a scoreboard showing the big league he's now in. Fa from throwing him into a panic, as they well might these tote sessions are one of the most satisfyin habits he has. A regular vice! Like barbiturate Calming the heart and slowing the respiration! Because it seems *practical*, going over expenses, his conscience sanctions it as a permissalble way to avoid th only thing that can possibly keep him afloat: namel more writing. . . . He's deep into his calculator tranc now. . . . The orange has him enthralled. Think of it He has now reached a stage in his life when not on a $1,000-a-month apartment but also a summer hous on an island in the Atlantic is an absolute necessity—precisely that, absolute necessity. . . . It's appalling!—and yet it's the most inexplicable bliss!—nothing less.

As for the apartment, even at $1,000 a month it i not elegant. Elegance would cost at least twice that No, his is an apartment of a sort known as West Sid Married Intellectual. The rooms are big, the layout i good, but the moldings, cornices, covings and chair rails seem to be corroding. Actually, they are merely lumpy from too many coats of paint over the decades and the parquet sections in the floor have dried ou and are sprung loose from one another. It has been a long time since this apartment has had an owner who could both meet the down-payment nut *and* have th woodwork stripped and the flooring replaced. Th building has a doorman but no elevator man, and on Sundays the door is manned by a janitor in grey khak work clothes. But what's he supposed to do? He need seven rooms. His son and daughter now require separate bedrooms. He and his wife require a third one (a third and fourth if the truth be known, but he has ha to settle for three). He now

(Continued on page 298

Tom Wolfe's observation of the national adventure will continue with *The Right Stuff*, a new book due in the spring.

Appendix G

Postman and Weingartner's Circle Metaphor:

"In order to illustrate what this means, we will use the media again and the metaphor of a clock face. Imagine a clock face with sixty minutes on it...Let the clock stand for the time men have had access to writing systems. Our clock would thus represent something like 3000 years and each minute on our clock 50 years. On this scale, there were no significant media changes until about nine minutes ago. At that time, the printing press came into use in Western Culture. About three minutes ago, the telegraph, photograph and locomotive arrived. Two minutes ago: the telephone, rotary press, motion pictures, automobile, airplane, and radio. One minute ago, the talking picture. Televivion has appeared in the last ten seconds, the computer in the last five, and communications satellites in the last second. The laser beam--perhaps the most potent medium of communication of all--appeared only a fraction of a second ago."

Appendix [illegible]

FUNDAMENTALS OF THE LIBRARY

BOOK AND BOOK INDEXES

TYPES OF BOOKS

1. Types of Books

Books in the library are divided into fiction and non-fiction.

2. Fiction Books (Novels)

The library meaning of fiction book is synonymous with novel. Fiction books are novels. Because of the great number os novels, they have been separated from the other books and placed in their own section of the library.

3. Nonfiction Books (Non-Novels)

Nonfiction books are all books except novels. The difference between fiction and nonfiction is whether the book is a novel or not. Nonfiction includes all books of history, mathematics, science, art, biography, poetry, plays, etc.

4. Arrangement of Fiction Books and Story Collection

Fiction books are arranged in the fiction section of the library alphabetically by the author's last name. If the last name is the same for two authors, then the first name is considered. If two books are by the same author, then the title of the book is used for alphabetizing purposes.

5. Arrangement of Nonfiction Books

Nonfiction books are arragned by either one of two methods. The two methods are the Dewey Decimal system (See #33) and the Library of Congress system (See # 34). When the Dewey Decimal system is used, a book is given a number based on its subject and is arranged in numerical order on the shelves. When the Library of Congress system is used, a book is given letters and numbers and is arranged in a combination alphabetical and numerical order on the shelves.

PARTS OF A BOOK

6. Parts of a Book

The three general parts of a nonfiction book are the preliminaries, the body, and the reference matter. The preliminaries include the title page, the copyright page, the preface, the table of contents, and the list of illustrations. The body is the text proper. The reference matter includes the appendix, the glossary, the bibliography, and the index. The binding and the end papers are additional physical parts of a book. The preliminary pages are usually numbered with lower case Roman numerals. The body and reference matter are numbered with Arabid numbers.

7. Title Page

The title page is usually the first printed page in a book. On the Title page appears (1) the full title of the book (2) the author's name, (3) the publisher's name, and (4) the place of publication.

8. Copyright page

The copyright page is the page after the title page. On the copyright page is found the year of the copyright and the name of the owner of the copyright. The copyright date is almost always the date of publication.

9. Preface

The preface (meaning "to speak beforehand") is a statement of intention and scope of the book and sometimes contains an acknowledgement of aid in preparation. The preface precedes the table of contents. The preface is sometimes called the Foreward. the introduction, or the Acknowledgement. The preface is usually only a few pages.

10. Table of Contents

The table of contents is a summary table showing the general divisions, units, or chapters of a book. Chapter numbers usually precede each division, and page numbers follow. Tables of contents vary in detail.

11. List of Illustrations

A list of illustrations is a list of the titles of graphic material found in the book along with page numbers. Graphic material may be maps, charts, diagrams, photos, drawings, etc.

12. The body of a book is the main section. The body is sometimes called the text of the book. It is numbered with Arabic numbers.

13. Appendix

The appendix is a supplementary section at the end of a book to give extra information. The information may be almost anything from maps or diagrams to letters or copies of official documents.

14. Glossary

A glossary is an alphabetical list of technical, foreign, or special words with explanations or definitions.

Vocabulary Analysis and Usage
for
Juniors

by

Patricia Keogh

and

Martha Laws

for

"Libraries, Librarians, and English Teachers"

National Endowment

for the Humanities Grant

Dr. Bruce Kirkham and Mr. Neal Coil

July 11, 1980

Vocabulary Analysis and Usage
for Juniors

Words are the tools of thought. There would be little or no benefit to having profound or creative ideas if we had no way to express these ideas, through writing or speaking, to other people. In fact, it is doubtful that truly profound ideas would even be possible without a knowledge of words to develop these ideas. Also since most new and creative ideas are a result of building on accumulated knowlege, if we had no way of transmitting ideas through vocabulary, such an accumulation would be impossible.

This might seem basic to an educator who works with words and ideas but to a junior in high school, it is a concept he has never considered. His limited vocabulary is more than adequate for the locker room, is probably sufficient for a classroom discussion, and, if it presents any problem at all, does so only when his English teacher gives some "ridiculous" written assignment. Then occasionally he may have to ask "What is another word for ________?" or "How can I say ________?" Most students cannot conceive of the day they will need a wider grasp of the language or of the benefits such as grasp can give them.

Therefore, a student needs to be made aware of the power of words -- and the power he can have (of ideas if not over people) with an extensive vocabulary.

The most obvious motivation when a student says "Why do we have to learn this stuff?" is the financial one. According to Norman Lewis the "only common characteristic of successful people in this country is an unusual grasp of the meanings of words."[1] People who have the highest salaries usually have the best vocabularies. A study of communication in the auto industry from miners to assembly line workers to supervisors to executives shows that high salaries go to those in jobs that use words to think with and to influence. Half of the cost of a car goes for words.[2]

A study by the Johnson O'Connor Research Foundation shows the difference in vocabulary level in various professions. In a vocabulary test the percentage of correct answers according to profession was as follows:

Company presidents	93%
Writers	87
College professors	85
H. S. teachers	71
Civil engineers	62
Accountants	51

Musicians	48%
Salesmen	38
Mechanics	32[3]

For students considering college a good vocabulary is essential:

> Vocabulary scores on entrance tests at several large universities are an excellent indication of how well students will achieve at college . . .
>
> But even more important than how well he will do in college is the fact that unless the student has an extended vocabulary, he will never pass the college-based tests that enable him to secure enrollment. On some of these tests knowing one word will add six points to the overall test score.[4]

The verbal section of the Scholastic Aptitude Test includes three kinds of questions: analogies, opposites, and completion. According to John Anderson, writing in The Classical Journal, there has been a steady decline in vocabulary scores on the SAT's. In a ten-year period from 1963 to 1973, the mean scores dropped 35 points, and the decline has been evident over a thirty-year period.[5]

Beyond the desire for professional or academic achievement, students need to become aware of the fact that a grasp of words builds self-confidence. Most of the students will fill various roles in adulthood other than that of their professions: a Lion, a school board member, a deacon at church, or a union representative. And all of these roles will make language demands. The better his working vocabulary, the easier it will be for him to handle the speaking and writing demands. Also, people facing stressful situations will be able to meet those problems in a more socially acceptable way if they can think through the situation. Anderson notes the relationship between having a low vocabulary and violence: "Not being able to master a situation through abstraction and conceptualization leaves one outlet: physical action, which is often violent." [6]

An individual's vocabulary consists "of his quantitative and qualitative general vocabulary as well as his special and technical vocabulary and his working knowledge of common English words used in specific terms." [7] He has, in fact, two vocabularies: a passive vocabulary of words he recognizes and perhaps somewhat understands and an active vocabulary of words he actually uses. The student's passive vocabulary is approximately 10,000 words; his active is, of course, much smaller, usually about one-third of his passive vocabulary. The passive vocabulary of the well-read adult is 30,000 - 50,000 words. [8]

The basic vocabulary is very limited and consists of words used to express the simplest sense perceptions and thought relationships. As vocabulary increases, the words added are those which can express more complex and abstract ideas. And as students mature and develop the capacity for abstract thinking, the more they need a vocabulary that will meet their needs. Students can be shown how the ability to use the precise word is important, even in the most elementary form of writing: why, for instance, the coyote of cartoon fame is "Wily." This need for precision becomes more and more necessary as society becomes more complex and technical. The authors of What's Happening to American English, protesting this lack of precision which they call 'unspeech,' say:

> A writer's habit of employing unspeech softens his grammatical bones -- and his mind. What he writes is formless, clumsy, and obese, while at the same time his powers of thought and observation decay. Layers of verbal fat cover the meshy structure of his statements.[9]

In developing this precision and logic of word choice, students need not only to be exposed to new words but to realize that known words have different meanings in different contexts, which Rauch calls "semantic sensitivity."[10]

This requires a study that calls for more than word lists or single contextual clues.

In the program suggested, a combination of methods is proposed by the team. The need for such a program became evident after two years of vocabulary study that seemed to the students irrelevant, unorganized, and unfortunately, uninteresting. Teaching high school juniors, we had tried several techniques: lists of words, sometimes unrelated and sometimes topical which the students (sometimes) dutifully looked up in the dictionary and promptly forgot after Friday's tests, if not before; lists of words from the reading material, which, although seen in context, seemed "bookish" and irrelevant to the students and were dutifully looked up and forgotten by Friday's test if not before; and structural analysis of words with Latin prefixes and roots, which at least gave the students an awareness that words can be made up of parts that can be put together like building blocks but caused a minor outcry about learning Latin in English class.

This last method was the most successful as far as student interest and retention were concerned. But even that method was presented somewhat haphazardly, simply by giving words that had Latin roots and prefixes in no particular order and with no effective backround information to make the students aware of some of the interesting

We hope that the program we propose can be not only informative but interesting, not only factual but fascinating, not only functional but fun!

Methods Previously Used in Vocabulary Instruction

Many articles have been written exploring the different methods of teaching vocabulary, as well as the advantages and disadvantages of each method. Teachers have used word lists, word analysis, context clues, semantics, programmed instruction, etymologies, and often combined methods to suit their purposes and needs in vocabulary instruction.

The traditional method of vocabulary instruction utilizes memorization of word lists. Many students can master the word lists, but quickly forget them. This is especially true in the inner-city areas where the students do not hear their parents using these words.[11]

Robert Jackson, in his article "Does the World Need Another Article on Vocabulary Development?", finds further fault with the word list approach. Jackson feels that students need to have a meaning for verbal symbols for words before written ones:

Any instructional technique that as a rule

> works from the visual symbol back to the meaning is running the risk of violating a cardinal rule of language development -- oral to written.[12]

Jackson further feels that the process of looking at the written word, breaking it into syllables, and spelling it has nothing to do with vocabulary development.[13]

Several teachers have used modifications of the word list approach, which deserve some consideration. Joseph Pecorino, who teaches in a low socioeconomic area in New York City, compiled a list of 999 vocabulary words. After sending a letter to the parents explaining his program and emphasizing the needs, Pecorino introduced ten vocabulary words each day -- dramatizing the words as much as possible. The class was encouraged to use the words in their conversations, while daily quizzes and weekly compositions gave frequent review. Results at the end of the year showed that students had made improvement on Metropolitan Reading Test scores, were reading better books, and were more communicative.[14]

H.C. Hardwick designed a series of booklets for each high school grade level that assigned lists of words, based on the Thorndike and Lorge word list. Teachers using this method discuss the unfamiliar words on the list with their students and then have students look up definitions in the dictionary, fill in blanks in sentences, and recite the definitions and completed sentences. The teacher then checks the retention by having the students use the words orally.[15]

Teachers have also let the students have input in creating their lists, which is much more relevant to their needs. In one study conducted at the University of Oregon in mental hygiene classes, the students made their own lists from words they did not know in their readings. The students were quizzed on their word list each week by defining each word orally and writing a sentence to show proper use in context. The results from the study showed that: "Students who give vocabulary specific attention may gain about twice as rapidly as those whose vocabulary growth is incidental."[16]

Another example of using student composed word lists was used by Barbara Christ in a ten week, non-credit academically-disadvantaged college freshman vocabulary course. Christ first determined what her students wanted to talk about most, and then listed the subjects in their order of popularity: food, sex, sports, sleep, etc.

The class then spent thrity minutes chatting informally about the subjects. When discussing "food," the class talked about favorite foods, school cafeteria food problems, foreign foods that were liked, and the best restaurants.

The teacher made a list of 15 to 20 words on the blackboard that were being used about the subject.

During the next half-hour, the students were paired and practiced using the words in context. Finally, the students wrote a brief paper (i.e. "I like to eat"), using as many new words as possible.[17]

William White also let his students have some responsibility in developing their own lists. Each student brought a newspaper to class one day each month and chose an appealling article. After circling each word which was not familiar with a red pencil, the student alphabetized his list. The teacher then eliminated any words which were out of the class's range, and gave the remaining words to the students for dictionary investigation. The students then shared their new words orally.[18]

Current magazines, such as Seventeen, Sports Illustrated, and Motor Trend, were used by students to develop word lists in John Ragle's classroom. He placed the page using the article on the bulletin board, with the words to be studied underlined. The students determined meanings for these words during their vocabulary lesson each Friday. During the next Friday's session, Ragle gave a dictation quiz over the words. The students wrote the word and its meaning. Words were frequently reviewed.

Students were allowed to bring in their own magazine pages as the year progressed. Beginning in April, no new words were introduced, and the rest of the year was spent in review.

Ragle did observe that when students found the "magazine" words in their required literature reading, they were able to transfer meaning. He felt that this method of learning words was much more relevant to the students than the book list approach.[19]

Another student-generated word list method was designed by Ruby L. Thompson for a college reading improvement class. In an attempt to make vocabulary study more relevant, the teacher asked each student to bring in one word that he felt the class should know and justify his choice. The class spent 15 minutes per session for two weeks compiling their lists. The teacher concluded that the students were extremely interested in learning their "now" generation list, even when she drew words from the lists for word origin study and structural analysis.[20]

Perhaps the most creative word list approach to vocabulary development was created by School Superintendent William Kottmeyer in the St. Louis school system during 1969. Kottmeyer selected 1,800 words from Thorndike and Lorge's The Teachers Word Book of 30,000 Words to teach to 24,000 middle-grade students. The lessons were given three days a week over the school system's radio station.

Kottmeyer's method began by administering a pretest. Then the radio teacher would present the word, the dictionary pronunciation, the explanation, examples of usage, synonyms, antonyms, and homonyms.

Kottmeyer then read his adaptations of classic myths and fables which used words which had just been introduced. Following this, the students were retested.[21]

The students who were involved in this program scored two to four months ahead of the national norms on spelling and reading tests. Their I.Q. scores also jumped 7.2 points.[22]

In spite of these novel word list approaches, critics still feel other approaches are more constructive. Usova says that the "lookup" method is poor because there usually is little follow-up on the words or incentive by the students to use the words.[23] Another disadvantage of the traditional word list approach is that words are not listed in any context from which to derive meaning.[24]

Many studies and books stress the understanding of Greek and Latin roots and affixes as a key to effective vocabulary development. In fact, Decock reports that careful attention to just 14 words with specific affixes and roots will give students clues to the meaning of over 14,000 words. Those words are:

insist
precept
detain
intermittent
offer
monograph
oversufficient
epilogue
aspect
uncomplicated
nonextended
reproduction
indisposed
mistranscribe[25]

Another study by Lindsay reported that 53.17% of the words in Thorndike's Teacher Word Book were derivatives of Latin and Greek. These derivatives accounted for 40.87% in actual usage, which led Lindsay to the following conclusion:

> Though the native English words are of most frequent occurrence, they are used to express the simplest and most obvious thought-relationships. Taking into consideration the development of the pupil in the later years of elementary school and in the secondary school where something more is demanded than the expressions of the simplest sense preceptions, the place of Latin would seem to be amply justified.[26]

Many people feel that stressing reading is not enough; Latin is needed in the curriculum. In 1971, the Department of Foreign Language in the Washington, D.C., school system studied the effectiveness of Latin instruction. It was found that students reaped more benefits from studying Latin one year than studying French and Spanish for three years.[27]

Even though many schools in the state of Indiana do not offer Latin to their high school students, a word analysis course using roots from Latin and Greek could be incorporated into the Language Arts curriculum.

Word analysis can be taught using various methods. One is to have the students choose words that have certain roots or affixes and study the meanings of the parts. Students can also transfer this learning by identifying the parts as they meet new words.[28]

Thelma Curl's study in her word analysis book, Word Building Through the Use of Greek and Latin Roots and Affixes, is based on the most frequently used roots.[29] Curl acknowledges a problem in teaching roots and affixes -- the fact that students are frequently led to believe that a given affix has a single meaning. Students also fail to realize that roots have varied spellings and meanings, which are dealt with in the textbook.[30]

Even though almost every vocabulary book devotes a section to Latin and Greek derivatives, there are problems in using this approach as the sole method in vocabulary instruction. As well as the problems that Curl presented, there are several other valid arguments.

Affixes can pose three additional problems: (1) some prefixes have been absorbed into words and have no meanings at all, (2) some words have the same initial letters as a prefix, but these letters are not used as prefixes (ex. Foremost), and (3) there are many meanings for the same suffix.

Besides the fact that roots also can have more than one meaning, problems often arise because the root's meaning is oversimplified in translation. Also, spellings of some roots are quite close.[31]

Two other related problems are that the original meaning of the word may not still be in use, and changes in pronunciation have affected the spelling.[32]

Deighton gave this interesting observation about word analysis: ". . . most words are more than the sum of their parts. Prefix added to root added to suffix does not give the current meaning of the word."[33]

The third major approach to vocabulary instruction is through context. Rogers, in his book A Word to the Wise, tells that a student will learn new words when he experiences them; however, the teacher must be certain that the word has been used correctly.[34]

As students use context to derive meanings, they are increasing their depth of vocabulary development. The students realize that a word may have more than one meaning Teachers should help refine and enrich these meanings.[35]

Susanna Pflaum stressed the need for in-depth understanding of words. She stated that teachers emphasize learning new words, but seldom extend the meanings of words that are somewhat familiar. Suggested strategies for increasing in-depth strategies were to discuss and analyze word concepts, categorize words, understand multiple meanings, and select words from content areas to study.[36]

Many different teaching methods are employed to get students to use context to determine word meanings. The traditional methods will be explored first; then the merits of recent, creative approaches will be explored.

One method, which was presented in a 1940 issue of English Journal, utilizes four main steps. The students first studied the definition of a word to learn the meaning. Attention was then given to the proper idiomatic use of the word -- studying the form and meaning of related nouns, verbs, and adverbs. Next, the students studied the usage of the word by good writers, Finally, the student used the word in his own original sentence.[37]

A method which works almost directly opposite the above approach encourages the students to guess the meaning of unfamiliar words by the way they are used in context. After the student has formed an opinion about the word's meaning, he should consult a dictionary. Then, word analysis work could be done. Interestingly enough, this method was discussed in a 1979 issue of Senior Scholastic.[38]

The final traditional approach is one that is used quite often in elementary schools, but can be adapted to high school. The Directed Reading Activitiy (DRA) is based on five basic steps: readiness (motivation), guided silent reading, discussion with emphasis on comprehension, oral reading, and lastly, follow-up and enrichment. Teachers will see how well the students are using context during the discussion and then can arrange the follow-up activities to suit the needs of the class.[39]

Many recent studies concerning context have become less structured by the teacher and possibly more appealing to the students. Instead of the teacher picking out all materials to be read, the student is often given freedom in selecting his own material.

George Usova feels that the best way to achieve vocabulary development is through wide reading. The student sees the word in context and determines the meaning through surrounding words. Usova does not believe that students should look up words since the teacher has instructed the students to use context clues.

Students will read if they have helped develop their classroom's library. Usova recommends that students be encouraged to bring books, magazines, journals, comics, and newspapers. The teacher, of course, will have to impose some guidelines on suitability.

Students should be given perhaps fifteen minutes per week to browse "their" library. Then, they should have the rest of the period to read.

After using these materials for a month or two, every item should be returned to the owner or discarded. Then, the library should be rebuilt. The student, therefore, has not only contributed timely material that he wants to read, but has been motivated to read what interests him.[40]

Another program, which also uses current material, was developed by Shirley Aaronson and presented at the National Reading Conference in 1971. Aaronson stresses that teachers must introduce their students to the best storytellers or writers in print today. Also, motivation will increase when the students are reading meaningful, contemporary stories.[41]

To implement this program, the teacher must choose an appropriate novel which has been written simply, has large print, and has "status" with the high school student.[42] Several books which Aaronson has used successfully are The Assistant, by Malmud; Soul on Ice, by Cleaver; and Slaughterhouse Five, by Vonnegut.

While reading The Assistant, the class studied thirty words in context, and then used the dictionary to further study and clarify the meanings. Then, word cards were made which gave the pronunciation, appropriate synonyms, and an original sentence using each word.

Aaronson's classes were particularly excited about Soul on Ice, due to Cleaver's use of words to illustrate the situation. Slaughterhouse Five, which was read aloud in class, was appealing because of Vonnegut's keen storytelling tecniques. The first word is even catching: "Listen."[43]

The advantage of doing vocabulary instruction through a novel is that the vocabulary work is not isolated and blends in with the rest of the novel study.

Dr. John Monro, former dean of Harvard University, also turned to novels to learn vocabulary. After giving his students an editorial from the newspaper which placed the blame for the Newark and Detroit riots on Dr. Martin Luther King and noticing that they were not understanding it, Monro decided to direct his instruction toward a contemporary novel -- The Autobiography of Malcolm X.[44]

Many teachers have used the newspaper to implement their vocabulary instruction through context. The advantages of using the newspapers are numerous: the articles will appeal to everyone; reading the newspaper will promote a lifetime habit of reading the newspaper; newspapers often repeat key words, so reinforcement is being conducted; and students will see the need for precise language to convey meanings.

Various teaching methods have been used with the newspaper. The first method allows the teacher to pick one or two articles for the class to read, as well as selecting five to ten words for class study. After asking motivational questions about the article, the teacher instructs the class to read silently to find answers and to notice the use of the selected vocabulary. The class then discusses the uses of words in context.[45]

Another method using the newspaper allows the students to pick out their own articles, which recognizes individual interests and abilities. Students tend to be able to read longer articles as they progress. The method involved in this approach calls for reading the article, writing a summary, and rereading to find new words. The student then attempts to determine meaning from context. As a final activitiy, the class shares their summaries and the new words they have encountered.[46]

A motivational technique used by Frederic Baxter for teaching vocabulary through the use of the newspaper could be extremely effective. Baxter took his students on a tour of a newspaper plant and instructed them to make a list of new words heard on the tour, such as banner, beat, and dummy.

Next, the class turned to the comics to see the exactness in word choice that the article used. Meanings could often be determined by subsequent drawings, actions, facial expressions, etc.

Headlines of the various stories and features also were helpful in the vocabulary study since they often used new words which were explained in the story.

Columns were the most challenging since the vocabulary was more sophisticated and the writer often used figures of speech for meaning. This then led to a discussion of cliches, idioms, and synonyms.

Editorials and slantéd headlines brought up a discussion about propaganda devices. The students tried to replace the biased word with a more accurate one.[47]

One fifth grade teacher decided to find out how effective comics alone would be in vocabulary growth. The class was broken into three groups: one did regular classroom reading; another read the comics with no direction from the teacher; and the last group read comics and kept lists of words they liked or found hard. Thirty minutes a day for six weeks was spent reading comics.

The results of the study, contrary to many high school students' beliefs, showed that while this approach had tremendous appeal, it had no appreciable effect on vocabulary growth or reading comprehension.[48]

As with the word list and Latin and Greek derivatives approach to vocabulary instruction, certain problems occur in teaching vocabulary through context. Deighton feels that context: " . . . determines the meaning of the word; it does not necessarily reveal that meaning."[49] Therefore, each meaning needs to be explained precisely since all readers do not bring the same experience level to each word.

Deighton also sees the following as problems when using this method: context reveals meanings infrequently; it determines only one meaning of the word; context seldom incorporates the whole of any meaning; and vocabulary growth with context is slow and gradual.[50]

Three other approaches have been used to a lesser degree with vocabulary development. The first approach centers around a study of synonyms and semantics. The students begin to realize the uniqueness of each word and try to add words to their vocabulary that are "the same as" others.[51]

Another approach which was popular in the sixties, but not used as much now, is with programed instruction. The student, who was given a workbook, had to make an active response to each frame. The errors were small since each step was related to the one immediately preceding it. A wrong answer was immediately corrected.[52]

In a study by Alexander and Barnard companies, the programed approach was compared to the traditional dictionary approach. The data did not find that the programed approach was any more effective than the other.[53]

The last vocabulary approach centered around the study of a word's history. Dohan encourages students to use the dictionary to get the word's meanings, spellings, background, language that it came from, and its original meanings. She also encouraged students to use historical dictionaries (Oxford English Dictionary and Mathews Dictionary of Americanisms) to describe the first appearance of a given word.[54]

Some teachers, after studying the advantages and disadvantages of all the above approaches, decide to combine elements of several methods into their vocabulary study. Three of these studies deserve mention.

Gene Stanford, a sophomore English teacher, tried several methods before he arrived at one that "clicked" for his students. First, he tried the use of prefixes, suffixes, and roots from Greek and Latin, but the students were not able to take the literal meaning and apply it in a sentence. Next, he gave the word in a sample sentence and asked the students to analyze the word parts to formulate a definition. Again, there were problems since some prefixes and roots have more than one meaning.

Stanford then compiled a list of 12,473 words he felt his students should know. Each week the students were assigned ten words to look up in a dictionary so they could write a definition and a sample sentence. The instructor found this method did not allow for review.

The best method Stanford found was to present two new words each day, usually not beginning with the same letter. He gave a hand-out to each student noting the word's meaning, pronunciation, origin, sample sentence, synonyms and antonyms. Multiple choice and fill-in-the-blank tests were given weekly, with frequent review.[55]

Marian Nichols did her doctoral dissertation at the University of South Carolina on the merits of the word list approach compared to the context approach. The control group was given study sheets of words to learn. The experimental group was given readings with selected vocabulary words. Nichols' study pointed out positive merits for both approaches: the control group had significant spelling growth, while the experimental group showed greater retention.[56] Obviously, both methods combined would produce gains in spelling and retention.

I.S.P. Nation presented a method for teaching vocabulary in difficult circumstances where the students do not have textbooks, classes are large, absenteeism is high, and the ability range is widespread. He used each word in four different exercises, some based on context and some with word lists. By continually repeating the word lists, the students learned the vocabulary.[57]

CURRICULUM

This project is a vocabulary unit to be taught one day a week. However, it will begin with a week or two of background instruction on the need for vocabulary development, a brief summary of the history of the language, and use of the dictionary.

The rest of the year the vocabulary study will usually be done on Fridays. The students are generally receptive to a change of pace by then.

Following the introductory unit the instruction will proceed to a study of affixes. Several will be introduced each week with weekly quizzes.

All of the methods given in this section will be incorporated into the study. The word lists themselves may come from literature assignments, student needs, or student extra-curricular reading. This last source is effective in arousing student interest and making the words seem relevant to the students' needs. Most of the students at this age are avidly reading Motor Trend, Sports Illustrated, Seventeen, or Glamour. Words from these sources (although they may be the same ones as in American Literature) seem "relevant." It may be a psychological ploy--but it works. John Ragle, who selects his weekly word lists from these sources, also makes a bulletin board display each week, using the magazine pages containing the words, the cover of the magazine, and any accompanying pictures.[58]

Each week the students will be given a new list of words, perhaps in a hand-out, with the definition, pronunciation, part(s) of speech, origin with roots and affixes, synonyms and antonyms, other forms, and the word in a sentence. Also each Friday the students will be quizzed on words from the previous week's list plus a few words from earlier lists. In the interim between the time the list is given to the students and the time the test is given, the teacher should make a conscious effort to use the words whenever possible.

Our team, therefore, offers the following vocabulary curriculum that we hope will fit the needs of our students.

STUDENT CHARACTERISTICS:

High School Juniors

Socio-economic background: Small town and rural; lower socio-economic level; most of the parents are factory or blue-collar workers; some are farmers; very few professional people.

Age: 16-17 years.

I.Q.: 50 percentile in both age and grade level.

Range by age level: 3-98 (verbal)

Range by grade level: 2-95 (verbal)

Iowa Test Scores:

Written Comprehension: 59 percentile

Written Expression: 68 percentile

Sources of Information: 63 percentile

OBJECTIVES:

To help the students feel comfortable using a dictionary and to help them use it effectively.

To make the students aware of other resources in the library dealing with word meanings.

To provide enough contextual clues that students can learn to distinguish various meanings and shades of meanings of words.

To provide a realization that language is not static and an understanding of how and why language changes.

To give an overall picture of the history of our language.

To give the students an awareness and appreciation of the contributions that other languages have made to our language.

To pique the interest of students in words, derivation, etymologies, and changes.

To acquaint students with the ability to divide words into their components.

To provide knowledge about the meanings of roots and affixes so that students can extend that knowledge to an understanding of words encountered outside the classroom.

To help students make distinctions in spelling, pronunciation, and meaning of words that are similar.

To increase the students' familiarity with words so that they can use them correctly and comfortably in their own speaking and writing.

To stimulate the team's interest in vocabulary instruction and to create an organized vocabulary unit.

To provide information from this project to other teachers in the system.

PRE-TEST

I. Synonyms

Directions: In each group below you will find a capitalized word followed by five words or expressions lettered (A) through (E). Choose the word or expression that is most nearly SIMILAR in meaning to the capitalized word. Then darken that space on your answer sheet.

1. OMNISCIENT - (A) continual (B) powerful (C) knowing (D) classified (E) clandestine

2. PSEUDONYM - (A) alien (B) assumed name (C) nickname (D) signature (E) slogan

3. STEROTYPED - (A) orginal (B) bizarre (C) hackneyed (D) depraved (E) indomitable

4. PLETHORA - (A) apoplexy (B) sine curve (C) panic (D) epidemic (E) abundance

5. PEDANTRY - (A) scholarly achievement (B) stupidity (C) undue display of learning (D) skill in walking (E) ostentation

6. CONTINGENT - (A) fortuitous (B) distorted (C) incessant (D) dependent (E) capable of containing

7. TENACIOUS - (A) maintainable (B) consistent (C) considerate (D) stubborn (E) qualified

8. EDIFY - (A) instruct (B) horrify (C) bewilder (D) prevaricate (E) construct

9. AWRY - (A) mocking (B) amiss (C) symmetrical (D) unauthorized (E) berserk

10. AMELIORATE - (A) aggravate (B) tease (C) belittle (D) eke (E) improve

11. INSIDIOUS - (A) tense (B) callous (C) within (D) embittered (E) sly

12. CONFLAGRATION - (A) stealth (B) hyperbole (C) fire (D) conspiracy (E) inflation

DICTIONARY USAGE

Before an effective vocabulary study can begin, the students will have to be comfortable in the use of the dictionary. Some teachers, unfortunately, assume that students know everything about using a dictionary since it is introduced to students in the third grade. The problem, however, lies in the fact that primary dictionaries are used. Another danger is that some students never learn to use a primary dictionary easily and "turn off" using any advanced dictionaries in junior and senior high school.

The librarian and English teacher will work closely on this phase of the project. Students need to be aware of some general principles about using the dictionary before working on any exercises.

Dictionaries are lists of words with information explaining those words; the arrangement is alphabetical (except a thesaurus which is arranged by meaning); and no dictionary is complete, since no one can keep up with all the new words.[59]

Also, two principles given by Jones in his book Practical Word Study, Form A should be discussed:

1. "No dictionary is any better than the scholarship that goes in it.

2. "A dictionary is best suited to the purpose for which it was compiled."[60]

This last statement could be used to give a brief introduction into the three types of dictionaries: general, historical, and special field.

A dictionary time line will be given to the students to show them how long the dictionary has been used by scholars. The following dates and activities will be discussed:

1604 - Robert Cawdrey's *Table Alphabeticall* - first English dictionary; 2,500 words.[61]

1623 - Henry Cockeram's *The English Dictionary*

1734 - Nathaniel Bailey's *An Universal Etymological English Dictionary*.

1755 - Dr. Samuel Johnson's *A Dictionary of the English Language* - first standard English dictionary;[62] gave definitions, syllables, stress, parts of speech, etymology, and a quote from an English writer showing correct usage of the word.

1828 - Noah Webster's *American Dictionary of the English Language* - first American English dictionary; gave contrasts between American and British word meanings and showed how the Americans attempted to omit the English silent letters (*honour* became *honor*).[63]

1884 - A New English Dictionary on Historical Principles (The Oxford English Dictionary).

After seeing some filmstrips on the use of the dictionary (listed in the Appendix), the students will then go to the library for some "hands-on" instruction with a set of Webster's Seventh New Collegiate Dictionaries. (The librarian will also tell and show the students that there are many excellent dictionaries that could serve their same needs: American College Dictionary; American Heritage Dictionary of the English Language; Doubleday Dictionary for Home, School, and Office; Funk and Wagnalls Standard Desk Dictionary; Macmillan Dictionary; Random House College Dictionary; Scribner Bantam English Dictionary; Thorndike-Barnhart High School Dictionary; and Webster's New World Dictionary of the American Language: Second College Edition.[64]

The parts of the dictionary will then be reviewed so that the student can turn to each part of the dictionary an explanation of its purpose is given. Sections which will be covered are the entry count, a typical entry, guide words, pronunciations, keys to pronunciation, part-of-speech labels, definitions, etymologies, cross references, usage notes, synonym studies, etc.[65]

Then the librarian will give worksheets to the students covering the various phases of dictionary usage. To test the students' ability to find spellings, a list of misspelled words which need to be corrected will be given. For pronunciation practice, the students will identify phonetic spellings, diacretical markings, syllables, and accent marks. The students will then identify parts of speech, plural forms, verb tenses, definitions, etymologies, and synonyms and antonyms for given groups of words.[66]

After mastery has been shown with the basic dictionary, the librarian will then introduce the students to the various "relatives" of the dictionary (see list in appendix). The students will be able to thumb through these books. Due to lack of materials and the difficulty in usage of these materials, the librarian will continue to do incidental instruction with students who are doing advanced writing or research.

The Webster's Unabridged Dictionary will be used to show students an attempt at a listing of all words in the English language. It must be pointed out that this list is neither up-to-date or accurate, since new words are created and some meanings are altered every day.[67]

Students will then be introduced to Roget's International Thesaurus. The librarian must stress the rules in using this book. First, the student must look up his word in the index in the back of the book and find the nearest synonym. Then, using the number listed after the synonym, the student will turn to the front of the book to that number to find the synonym and all of its related words.[68] Instruction may also be given with Webster's Dictionary of Synonyms. Thus the student will realize that there are books available in the library which will give him the precise word for an idea he is trying to express in his writing.

The librarian will then introduce the students to The Compact Edition of the Oxford English Dictionary (OED), which we hope to purchase with money set aside for the program. A little of the history of this dictionary will be explored. Students may be overwhelmed with the fact that this twelve volume dictionary and supplement took over 45 years to write. Even the purpose stated in the preface shows the monumental task that the OED's compilers undertook: "The aim of this Dictionary is to present in alphabetical series the words that have formed the English vocabulary from the time of the earliest records down to the present day, with all the relevant facts concerning their form, sense-history, pronunciation, and etymology."[69]

Then sample entries will be shown to the students via typed handouts. The definitions are long; the entry for glass, for instance, is seven columns long.[70] Also each entry shows how the word has evolved throughout history, using dates and quotations from each period.[71]

HISTORY OF THE ENGLISH LANGUAGE

As the students progress through their vocabulary study, it is important that they realize that words which are being used today might not be used by the year 2000, or certainly will have different meanings. To demonstrate this change, the student must see how the vocabulary he uses today has evolved. He will understand that his own vocabulary has been shaped by wars, religions, dialects, slang, etc.

After alluding to the story of the Tower of Babel when every person came away speaking different sorts of languages, the teacher will give the students a basic history of the English language. These facts will not be ones that a student is expected to memorize. The learning he should take away concerns the many factors that have helped shape his language.

The Indo-European language family (which includes English) dates back to 3000-2000 B.C. The people who originated these languages lived where present day Czechoslovakia is but migrated throughout Europe, forming many languages and dialects.[72]

The Celtic people were in Britain for hundreds of years before Julius Caesar and his Roman army overthrew them in 43 A.D. Many people began to use Latin, but it died out when the Romans left during the fifth century.[73]

During that century, the Angles, Saxons, and Jutes from Europe invaded Britain. This marked the birth of the English language. It was shaped from words from each of the three tribes and some from the native Britons.

The Old English period was affected by Christianity, which was introduced by Roman missionaries in 597. Latin was used in the schools and churches. It has left its influence on many roots and affixes that are still being used today.

The Vikings also affected our language when they ruled England for a short time in the tenth century. During this time Old Norse, the language of the Vikings, and Old English were both used.

After the Norman Conquest of 1066, French was the language used by the ruling classes in Britain, while English was used by the commoners. Thus, our language was touched by the French influence.

After the Hundred Years War (1337-1453) English became and stayed the standard form of speech. Caxton developed a printing press in 1476 that increased the availability of books and helped to standardize spelling.[74]

During the Early Modern Period (1500-1750), writers borrowed heavily from Greek and Latin. The vowels received new pronunciations, but the words kept their old spellings.

Around 1750 the Modern Period began. Many new words from areas being explored and colonized were introduced into our language. Grammar and rhetoric became more important.[75] In 1755, Dr. Samuel Johnson issued a language guide. This pleased writers who wanted a standardized language so that their books could be read.[76]

(While this introduction may seem rather like what students would learn in history class, it is important to note that many students at Daleville High School are not exposed to world history.)

Students need to be aware of the change in their vocabulary as it is happening today. Five different forms of semantics will be illustrated and students will be encouraged to give examples of each:

1. Generalization - Meaning of a word becomes broad. Example: a cupboard used to mean a shelf for cups; now it is any small closet with shelves.
2. Specialization - Word meaning becomes restricted. Example: deer used to mean any wild beast; now it is one of a family of wild animals.
3. Elevation - Meaning of a word becomes better. Example: minister used to be a servant; now he is a clergyman.

4. Degeneration - Meaning of a word becomes worse. Example: villain used to be a worker on a feudal farm; now he is a scoundrel.[77]

5. Functional - Word becomes a different part of speech. Example: content (adjective) meant satisfied; content (verb) means to make satisfied.[78]

All of this information is not meant to be retained by the students. But, by making them aware of it, the students will see how active their vocabulary is.

Two activities are suggested to end this section of the vocabulary unit. Students could write an essay on the future of our language, specifically what will mold it. Examples might be politics and advertising. Or, students could go to the library and use some of the word history books to trace the origins of some of our language's most colorful words. (Refer to Appendix for book titles.)

AMERICANISMS, SLANG, AND DIALECTS

Students need to realize that many of the expressions they use in the hallways of the school could be gathered together under the broad heading of slang. The team will not try to discourage the use of slang, but will attempt to show students its timeliness and impact on new meanings which are added to dictionaries.

The teacher will lead a discussion concerning the following topics: What is slang? Where do we learn slang? How long is a slang word effective? Who starts the use of slang words? When do we use slang? When should we not use slang? How do advertisers use slang?

The student will then make a list of twenty slang words he uses frequently and interview people both older and younger than he is to check their interpretations for the same words. The results of this study will show the students that many words and meanings are unique to their own age group.[79]

For independent study, the students could go to the library to scan the slang books (listed in Appendix) or look at magazine advertisements that use slang.

Next, the teacher will introduce dialects by giving the students a questionnaire to see what phrases or words they use for given situations or things. (Example: Does your mother fry pancakes in a skillet or in the frying pan? This questionnaire is in the Appendix.)

The students will then compare their speech patterns with those of their teachers and parents. They will be asked if they use the same words when talking to their friends as they do when talking to teachers and parents. Then they will explore the reasons why they change speech habits to fit the situation. The students will also study the mass media, primarily radio and television, to see how dialects are spread throughout the United States.[80]

After emphasizing the dialects that the students use, the teacher will emphasize two other forms of dialects: class and occupational. Class dialects, like social classes, are hard to define, but differences do exist. Vulgarisms (a term that probably will need to be defined) are usually associated with the lower class. Since these words attract attention, the lower class often use them quite loudly. The upper classes tend to know more precise words to convey ideas and do not tend to be so loud. It should be pointed out to students that some people are able to move up in class by studying "upper-class" speech.[81] Students can explore class dialects by leafing through their literature books to find examples of upper and lower class speech.

Occupational dialects will then be considered. Each profession has many words which have unique meanings. This jargon is usually not identifiable to people outside the given profession.[82]

The students are probably quite familiar with certain types of jargon in fields that interest them. To keep the motivation high, the teacher might let each student pick a profession, go to the library for information about it, and compile a list of jargon with definitions used in that particular occupation.

Next students will learn about a group of words labeled "Americanisms," which the American people have created themselves to suit particular needs. The teacher will list some Americanisms (hot dog, teamster, etc.) on the blackboard and explore the original use of each. Then the students will be given lists of words to look up in dictionaries and word origin books (listed in the Appendix) to check for the first entry into the American vocabulary. Using the word origin books, students may list other words that have appealing histories.

ETYMOLOGY

A study of the history of our language and modern language changes leads to a study of etymology. Once students realize that English has a colorful history and that language is not static, they may become interested in some of the stories behind the words we now use.

The librarian touched on etymology in her dictionary study, but a few stories and exercises may help pique the interest of the students in word development. For instance, hearing that muscle comes from a word meaning mouse because the movement of a flexed muscle looked to the ancients like a mouse running under the skin is sure to result in a few boys flexing their muscles.

A couple other examples of the kind of etymological stories that would especially interest students are as follows:

Bonfire: a fire of bones

> In the Middle Ages, funeral pyres for human bodies were a necessity in emergencies of war or pestilence. Bonefires (fires of bones) they were called. Later, when the custom of burning heretics at the stake became common, bonefires was the name applied to the pyres of these victims... Later, its meaning was extended to open-air fires

for public celebrations or sports--but by this time in the less gruesome spelling bonfire, which today is a comparatively harmless word despite its grim history.[83]

Gymnasium: no longer in its literal meaning

In the golden age of Athens, athletics played an important part of Greek life, and physical strength and grace were highly regarded. The athletes, in their games were not impeded by costumes; they exercised nude. "Nude" in Greek is gymnos. The derivation gymnazein means "to exercise (nude)." A gymnasium was a "place where athletic exercises were performed (in the nude)." This is the source of our own word gymnasium, which has retained the sense of activity if not that of costume.[84]

STRUCTURAL ANALYSIS

When students look up the etymology of words, they often find that the original meaning of a word comes from a Latin word and that our present-day word is similar in spelling and perhaps in meaning. This leads to an introduction of roots and affixes. The structural analysis approach to vocabulary cannot be isolated but must, instead, be accompanied by dictionary definitions, by seeing the words in context in as many ways as possible, and by writing and using the word. But this kind of analysis is valuable in the understanding of words.

Such an approach must start with a study of prefixes which modify the meaning of a word in one of four ways: making a word negative (dis, in, and non), intensifying the meaning of the root (com, de, and per), making verbs from Latin roots (ex, inter, ob, pro, sub, and super), and what Jones calls "active" changes, used especially in technical words (ex, bi, circum, extra, multi, pre, semi, etc.).[85] This last group can be subdivided into three kinds of prefixes: those showing number or amount (mono, uni, di, bi, tri, etc), those showing time and place (intro, extra, anti, etc.), and miscellaneous (mal, mis, bene, homo, etc.).[86]

One thing that needs to be made clear to students when they study prefixes is that some prefixes have more than one meaning. In, for example, could mean in, into, or on; or it could mean not. That kind of complexity of meaning plus semantic changes in roots means that a word is not always a sum of its parts. In fact, only eleven prefixes have an invariant meaning: apo, circum, equi, extra, intra, intro, mal, mis, non, syn, and com.[87] However, a knowledge of prefixes, even with the multiple meanings, certainly gives clues to word meanings; there wouldn't be any question about how a person who is "anti-school" (to use a coined word) feels about attending classes.

Below is a list of commonly used Latin and Greek prefixes:[88]

Latin

a,ab	from	abstract
ad	to	adjacent
ante	before	anteroom
bi, bis	two, twice	bicycle
circum	around	circumference
cum, col, com, con, cor	with	consort
contra	against	contradict
de	from, down	decry
di, dis	away, from	disbelief
e, ex	from	expel
extra	beyond	extravagant
in, im, il, ir	not	irregular

CONTRIBUTIONS OF OTHER LANGUAGES

In addition to Latin and Greek, many other languages have contributed to our modern English. The French influence began with the Norman Conquest in 1066 and in vocabulary pertains mostly to words dealing with the church, court, chivalry, and personal adornment and thus to "foods, manners, customs, fashion, and arts."[97] Some common words from the French are ballet, boulevard, brunette, champagne, coiffure, coquette, negligee, publicity, pique, routine, and syndicate.[98] In fact, a number of words we use in the English language are unchanged from the French: tête-à-tête, à la carte, faux pas, etc.[99]

Spanish words have come to our language in a large part through the settling of the South and the Southwest. Some Spanish contributions are rodeo, bronco, sombrero, patio, adobe, bolero, embargo, alligator, cargo, creole, tornado, and vanilla.[100]

The American Indian, although his language was not a written one, made a number of contributions to our language: chipmunk, chocolate, hominy, moccasin, moose, oppossom, persimmon, potato,raccoon, skunk, and tomato.[101] Early settlers adopted the Indian words for the names of places, and those place names are still common throughout the United States:[102]

In addition, we have words from the Dutch (wagon, uproar, gold, gin, brandy, cruller), from Arabic (alcohol, alcove, algebra, alkali, cipher, magazine, zenith, zero), from Persian (check, checkers, chess, divan, khaki, lemon, lilac, paradise, shawl, spinach),[104] from Scandinavian (ski, skull, sky, skirt, saga, axle, smorgasbord, geyser), from German (kindergarten, waltz, wanderlust, pumpernickel, pretzel, sauerkraut, plunder, zinc, veneer, quartz), and from the Hebrew (amen, cherub, jubilee, Sabbath, Messiah, hallelujah, hosanna, Satan, rabbi).[105]

It is interesting to note the kinds of words that come from each language--Hebrew words, for instance, deal mostly with religion while American Indian words pertain to things of nature--and similarities in spelling such as the frequent sk in Scandinavian words and the o ending in most of the Spanish and Italian words.

It is also interesting that this exchange of words has gone both directions in recent times. The Germans, for example, now have in their language parken, twisten, hitchhiken, beiproduct, brandneu, and herz-attack. And some "American" words have become almost universal; okay and hot dog are examples.[106]

CONTEXTUAL USE

All vocabulary study must include the words used in context. It is only through seeing the word in use that a student can grasp the subtle shades of meaning that make our language so rich and flexible. Faithless and disloyal, for instance, while technically synonymous, are rarely interchangeable. Also many words in our language have several meanings, and a student can learn these words, not by seeing the word in just one sentence, but by seeing it used in a number of different ways. A variety of context clues would help to avoid the problem that most vocabulary teachers have encountered at one time or another, related delightfully by Stanford:

> "...Here is a sample of what I received on a test:
>
> ...BEQUEATH - To hand down. The carpenter asked his assistant to bequeath him a hammer from the box above their heads.[107]

One problem with the use of contextual clues is that often only one sentence is given for a word with variant meanings.

> The more contexts a word is used in, the richer its connotation. Compare, for example, the words "home" and "house." Which would be harder to translate? "Home," of course, because it is much more connotatively rich. A foreigner can readily grasp the concept of "house" as the

place where one lives, the roof and four walls that provide one with shelter. But "home"--that place "where the heart is"? That place which we treasure "be it ever so humble"? That place where the chariot is "comin' to carry us to"? Cowboys find it out "on the range" (so do the deer and the antelope who like to play there); baseball players find it near the catcher's position. A home can be broken without the structure of the building being damaged in any way. It would be very difficult for anyone but a fluent speaker of English to understand all the complex associations we have with a simple word like "home."[108]

WRITING

It follows that, if a student becomes familiar with a word in context, he should be able to use the word in his own writing. But this is not necessarily true. Most of us don't want to expose our ignorance by using a word we aren't entirely sure of. Therefore, much reinforcement is necessary before we feel comfortable with a word. This is even more true of students who feel not only the threat of social judgment but also academic judgment; their grades are in jeopardy. It is the duty of the teacher to expose the student to the word in many different ways and allow him to use it without threat as much as possible until he feels comfortable enough to use it freely on his own. A word is not really part of a person's vocabulary until he can use it easily and correctly in his speaking and writing. One way a teacher can help is to use the word herself in speaking to the class or in written handouts. Such an exposure helps to avoid "bequeathed hammers."

A student might first be asked to simply write the word or give it orally in a sentence (after having read it in context). Then the students can be given words from several previous vocabulary lists and asked to use a given number (certainly not all) in a short story of perhaps 200-300 words. It would be a good idea here for the teacher, while emphasizing the need to use the words correctly, to encourage humor. Many times students have the misconception that they must write something very serious and profound--"heavy," they would say--for an English assignment. Success breeds success; if a student uses a word once--however hesitantly--without ridicule, he will feel better about using that word again.

TROUBLESOME WORD PAIRS

One characteristic of our language is the fact that two words can be spelled and/or pronounced nearly the same but have very different meanings. These pairs of words are particularly confusing to the student. Therefore it is a good idea to spend some time on these troublesome word pairs, clarifying the differences in meaning, spelling, and pronunciation. Thomas Walker, in his book Word Resources, has an especially good section on this. Below is his list of troublesome pairs:[109]

accept-except
adapt-adopt
allusion-illusion
alternate-alternative
amount-number
apiary-aviary
appraise-apprise
astrology-astronomy
audience-spectators
auspicious-suspicious
because-due to
biweekly-semiweekly
censored-sensured
childish-childlike
climactic-climatic
collaborate-corroborate
compose-comprise
comprehensible-comprehensive
concede-accede
confidant-confident
comtemptible-contemptuous
convince-persuade
credible-creditable
cupfuls-cups full
disburse-disperse
disinterested-uninterested
elicit-illicit
elude-allude
emigrant-immigrant
eminent-imminent

WORD GAMES

While reviewing books and journals for this vocabulary study, we found many interesting word games that could be used as introductions to lessons, motivations, or enrichment activities. These games are listed with a brief explanation and some examples.

1. Malapropisms - habit of confusing similar sounding words in a sentence which results in a humorous saying. Mrs. Malaprop was a character in Sheridan's play The Rivals. An example would be confusing progency for prodigy.[110]
2. Boners - jokes which misuse words or deliberately misunderstand them. An example is "A caucus is a dead animal."[111]
3. Palindromes - word, phrase, or sentence that reads the same forward as backward. Examples: "noon," "some memos," and "Was it a cat I saw?"[112]
4. Oxymoron - a witty remark from combinations of contradictory words. Examples are "pretty ugly" and "mighty weak."[113]
5. Rebus - pictograph known in ancient times. Example:

   $\frac{i}{8}$ = I overate[114]
6. Spoonerisms - Transposing initial letters of words. This comes from W. A. Spooner, a Victorian preacher,

who said, "Mardon me, Padam, this pie is occupued. May I sew you to another sheet?"[115] Or, in another quote, Spooner said, "Gentlemen, I feel a half-warmed fish within my bosom."[116]

7. Hink Pinks - one-syllable words that rhyme and fit a description: overweight feline - fat cat.

   Hinky Pinkies - two-syllable words that rhyme and fit a description: glad father - happy pappy.

   Hinkety Pinkety - three-syllable words that rhyme and fit a description: Mr. Carter's house - President's residence.[117]

Commercial games could also be purchased for the English classroom for use when there is a little extra time left at the end of a period or when part of the class is working on something else. Examples are "Scrabble," "Perquacky," "Password," and "Spill and Spell."

Games magazines, which the library subscribes to, could also be used for recreational vocabulary work.

This is one way to interest a student who thinks that vocabulary is boring and has no use for him.

INSERVICE

Other teachers of English in our system are also interested in teaching vocabulary and may benefit from this project. Even though they teach at different grade levels, some of the methods would certainly be adaptable to their situations.

Therefore, to make the information available to them, we will first of all have a copy of the project in the library. We also hope to have an inservice workshop for these teachers, summarizing what we have learned, explaining our project, and acquainting them with the related library materials.

However, the acquisition of a usable vocabulary and the development of the concepts about words certainly goes beyond the English classroom. In fact, most of the words in our vocabularies are acquired incidentally. "Teaching word meaning must necessarily be the function of all content area teachers. One teacher or department cannot provide the conditions for learning necessary to acquire a large general vocabulary and concept bank. Creating the condition for vocabulary development is a total school obligation."[118]

Thus we also plan to have a meeting with the content area teachers--math, science, social studies, music, and art--to explain our project and include them in the program. Each teacher will be asked to give to the English teachers lists of words from their content area that are new to the students, particularly when working on a unit having many new words. This approach makes the teachers aware of their particular vocabulary contributions, and would help students develop concepts needed in each teaching area.

Evaluation

It is essential, of course, that students be tested to see how effectively they have learned and retained the vocabulary words. Since our program is based on a one-day-a-week lesson, the students will be given a weekly test. These tests will include words from that week's lists, of course; but in order to test retention and reinforce the word usage, a few words from previous lists should be included on each weekly test.

There are many kinds of vocabulary tests, and using different kinds of evaluative methods makes the lesson more interesting and gives the students a variety of ways to use their newly-learned information.

We have included examples of several kinds of tests. Some of these could be done in the library or could be used as take-home assignments.[119]

A. Make the following statements true by supplying in the blank a meaning for the underlined root or affix. Use the correct form.

1. An obstinate person will not yield; he ________ firmly against something.
2. That which is intangible cannot be ________.
3. A juncture is an act of ________.
4. To induce someone is to ________ him to do something.

B. Multiple choice: In each of the following groups of three words, underline the one that has the same root as the capitalized word.

1. TRIPOD: a. biopsy b. podiatrist c. pediatrician
2. ANTIPATHY: a. pathology b. sympathy c. psychopath
3. AFFIDAVIT: a. affluence b. perfidy c. affinity
4. TRANSMIT: a. residuary b. emissary c. emphatic

C. Multiple choice: In each of the following groups of four words, underline the one that means the same as the capitalized word.

1. a SUPERCILIOUS smile
   a. unnecessary b. humble c. supernatural d. haughty
2. AMICABLE relationship
   a. amiable b. friendly c. admirable d. inimical
3. a PROPENSITY for chocolate
   a. inclination b. aversion c. hypersensitivity
   d. pay

D. Multiple choice: In the blank write the letter of the phrase that best completes the sentence.

____1. If dad bought a meerschaum, he would probably
a. ride in it b. dance with it c. eat it
d. smoke it e. fly it

____2. Some people wear a talisman a. to keep warm
b. to show off c. to help their posture d. to
tell time e. to keep away bad luck

____3. If an idea is an enigma, it is a. logical

b. ridiculous c. puzzling d. impractical

e. well-known

E. In the following sets of words, one word is not as closely related in meaning to the group as the others. Indicate the word whose meaning is LEAST similar.

____1. a. relevant b. germane c. pertinant d. pertinacious

____2. a. omnipresence b. omniscient c. ubiquitous

____3. a. simulated b. specious c. feigned d. spectacular

____4. a. sanctum b. sanctuary c. sacrament

F. Below is a list of prefixes and a list of roots. Combine a prefix with a form of the root word to make a word already in our language, and then define the word you have written. Each root and prefix are used only once.

con
de
e
in
pre

audio, aud, audi
dicere, dic, dict
portare, port, porta
tendere, tend, tens
jacere, jact, ject

1.________________. Definition____________________

2.________________. Definition____________________

3.________________. Definition____________________

4.________________. Definition____________________

5.________________. Definition____________________

G. For each of the following, (1) select the word that most nearly fits the definition and (2) use THAT word in its PROPER FORM in the sentence.

1. to unfold; make clear

   a. implicate b. imply c. explicate

   An ________ is necessary for complete agreement.

2. stir up; disturb

   a. activate b. agitate c. transact

   Nuclear testing ________many peace-loving people.

3. keep from indulging (such as in pleasure)

   a. detain b. refrain c. abstain

   The devoutly religious are often ________.

H. Pronunciation. Write in capital letters the syllable which receives primary stress.

1. moribund
2. prestige
3. epitome

I. Write S beside the pairs of words that have the same or similar meanings; write O beside those that are opposite.

1. _____ efflux, influx
2. _____ destitude, affluent
3. _____ extant, extinct
4. _____ implicit, explicit
5. _____ relevant, germane

J. Identify and define the common root of each pair of words.

1. commute, mutual 2. divers, advert

3. detain, retention
4. deformity, tranformation

K. Complete sentences:

1. If you want to look up the meaning of a word, you consult a. a lexicon b. a concordance c. an encyclopedia d. a rubric
2. The junction of the Missouri River and the Mississippi River can be called a. a crisis b. a confluence c. a conference d. a levee

L. Two-word completion

1. A ________ response is one that is made with ________.
   a. stupid - fear
   b. speedy - alacity
   c. sure - slowness
   d. harmful - grimace
2. ________ is a temporary ________.
   a. deviation - rest
   b. shambles - journey
   c. respite - relief
   d. paradoy - quietus

M. Analogy. Ascertain the relationship between the first pair of words and choose from the list a second pair with the same relationship.

1. Hammer: carpenter::
    a. Reins: horse
    b. Brush: painter
    c. Hair: barber
    d. Fuel: coal
2. Pulsate: throb::
    a. Shabby: seedy
    b. Facade: building
    c. Move: muscle
    d. Book: read

N. Write definitions of the vocabulary words.

O. Write each vocabulary word in a sentence.

P. Match the vocabulary word to its definition.

____a. polygamy 1. transformation
____b. chaos 2. plural marriage
____c. pathos 3. complete confusion
____d. metamorphosis 4. sadness

Q. Pronunciation, true-false.

1. The second syllable of OBESE rhymes with PEACE.
2. There are no silent letters in diminutive.
3. The first syllable of PAUNCHY rhymes with LAUNCH.
4. The second syllable of EMACIATED rhymes with PASS.

R. Give the vocabulary word that comes from each of the following roots; then give one other derivative.

1. mor, more: vocabulary word________

other derivative________

2. duc, duct: vocabulary word ________

other derivative________

5. Word analysis. Complete the following blanks.

1. Proficient

Present meaning________

Meaning of prefix PRO________

Meaning of FACERE________

Another derivative of FACERE________

2. Invert

Present meaning________

Meaning of prefix IN________

Meaning of VERTERE________

Another derivative of VERTERE________

The pretest will be readministered at the end of the year to check for vocabulary growth.

Students will also be asked to fill out the following questionnaire in May:

Program Evaluation

INSTRUCTIONS: Please fill in the blank or circle the response that best describes your feelings about the vocabulary program you were involved in this year.

1. I understood the purpose behind the vocabulary instruction program. yes no

2. My vocabulary has become larger through this program.
   yes no

3. I was able to use materials in the library more effectively as a result of this program yes no

4. The program has made me more aware that our language is always changing yes no

5. Grades I received in this program helped my English grade yes no

6. ANSWER ONLY IF YOU TOOK THE MAY SAT TEST:
   This program helped me to determine word meanings in the verbal section of the SAT yes no

7. The most interesting section of the vocabulary program was ______________________________.

8. The ______________ section should be presented in a different way so that it would be more interesting.

9. Did you feel that your vocabulary is large enough for the occupation you wish to enter? yes no

10. Do you feel that looking at word origin books to find the etymologies of words is enjoyable? yes no

11. Do you have trouble choosing the right word when writing a theme for English class? yes no

12. If you do not know a meaning of a word in a paragraph, would you
    a. look it up in a dictionary
    b. use context clues to determine meaning
    c. use both a and b

CONCLUSION

From our research for this project, the team concludes that vocabulary study is an important part of the curriculum and that the subject content and methods given here will be an effective way of presenting that study. However, we are also open to new approaches and are willing to modify our approach to fit changing needs or to improve the outcome.

In addition to now having an organized plan for vocabulary study, we have been pleased to make an unexpected discovery: our own interest in vocabulary, with its structure, derivations, and importance, has been stimulated and therefore our motivation for teaching vocabulary is increased.

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DIALECT QUESTIONNAIRE

For many things in daily life, people in different parts of the United States use different words. As Americans moved westward, they brought with them the terms used in their home states. On the following pages are some items which were picked out as examples of these differences. Will you please help us in this study by recording your own usage?[120]

DIRECTIONS:

1. Please put a circle around the word in each group which you ordinarily use.
2. If you ordinarily use more than one word in a group, put a circle around each of the words you use.
3. DON'T put a circle around any word you don't actually use, even though you may be familiar with it.
4. If the word you ordinarily use is not listed in the group, please write it in the space below the item.
5. If you never use any word in the group, because you never need to refer to the thing described, don't mark the word.

Keogh/Laws

1. THE LATTER PART OF THE DAYLIGHT HOURS BEFORE SUPPER: afternoon, evening.
2. THE SUN APPEARS AT: sunrise, sun-up.
3. THE SUN DISAPPEARS AT: sundown, sunset.
4. A TIME OF DAY: quarter before eleven, quarter of eleven, quarter till eleven, quarter to eleven, 10:45.
5. AFTER A STORM THE WEATHER IS: clearing off, clearing up, fairing off, fairing up, breaking away.
6. VERY HEAVY RAIN THAT DOESN'T LAST LONG: goose-drownder, gully-washer, trash-mover, toad-strangler, lightwood-knot-floater, squall, flaw, downpour, cloudburst.
7. RAIN WITH THUNDER AND LIGHTNING: tempest, thunder shower, thunder storm, electric(al) storm, electric(al) shower, storm.
8. WHERE GUESTS ARE ENTERTAINED: best room, big house, front room, living room, parlor, sitting room.
9. FIRST THIN LAYER OF ICE ON LAKE OR POND: anchor ice, mush ice, shale ice, shale, skim, scum.
10. SHELF OVER FIREPLACE: fireboard, mantel, mantel board, mantel piece, mantel shelf, shelf, clock shelf.
11. SUPPORTS FOR LOGS IN FIREPLACE: andirons, dogs, dog irons, fire-dogs, fire irons, handirons, log irons.
12. WOOD USED TO START FIRE: fat-pine, fatwood, pine, kindling wood, lightwood, pitch-pine.
13. LARGE LOG AT BACK OF FIRE: back chunk, backlog, back stick.
14. WINDOW COVERING ON ROLLERS: blinds, curtains, shades, roller shades, window blinds, window shades.
15. OVERLAPPING HORIZONTAL BOARDS ON OUTSIDE OF HOUSE: clapboards, siding, weatherboards, weatherboarding.

Notes

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[26] Edward Y. Lindsay, An Etymological Study of the Ten Thousand Words in Thorndike's Teacher Word Book (Study No. 65), Diss. Indiana 1925 (Bloomington, Indiana University, 1925), pp. 6-7.

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used in our project is taken from the Strickland book.

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SUPPLEMENTARY READING LIST DEVELOPMENT
AND
RELATED LIBRARY INSTRUCTION

Prepared by:
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For:
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NEH Library Workshop
Ball State University
Muncie, Indiana
July, 1980

"They ain't got no books in that library!"

"You know that isn't true. We have hundreds of books!"

"Yeah, but there ain't nuthin' good there."

"Did you ask the librarian to help you find a book?"

"Yeah, but she don't know what I like."

Some variation of this conversation probably goes on daily between students and English teachers all over the nation during the school year. It certainly is a familiar exchange in our school. When we learned about our possible participation in the NEH Library Workshop, our first reaction was that we wanted to develop some kind of project which would convince our students that those things in the library really are books and, at the same time, help our librarian and our English teachers to know, based on some kind of valid guidelines and/or information, what the individual students might like to read.

As originally stated in our proposal, students at Delta High School have had no uniform reading lists or guidelines available to help them in their selection of books to read for their own personal enjoyment and enrichment or for assignments such as book reports and other supplemental reading requirements. Nor has there been a systematic or concerted effort on the part of any given body of teachers (as, the language arts department, for example) to work with the librarian in the development of library instruction. This is not to say that our students do not use the library or that our teachers do not expect and encourage them to do so in a knowledgeable and effective manner; it is to say that motivation in that direction has been more automatic than systematic.

The solution to this problem seems to lie in two distinct but clearly related areas--reading lists and library instruction. Consequently, we have begun working in these areas as separate, and they must be discussed or explained as such.

In the area of reading lists, our proposed solution is to develop the kinds of lists that we feel would be most beneficial to our students. First, we need comprehensive lists for each level of English instruction based on those materials that we have available in our library. Since we have three levels, A (Academic), B (general), and C (special-help), in the freshman, sophomore, and junior levels and elective English classes at the senior level, we need to identify each book we possess as being suitable reading for one or more of these levels. Then, in anticipation of those materials we may be able to attain, we need to compose a list identifying those materials that we should like to add to our collection. In doing so, we need to identify our target readers or users of those materials.

The listing procedure for the materials that we have in our library must fall into two parts, fiction and non-fiction, because of the physical arrangement of the library shelves. Eventually, we hope to combine these two listings. The actual "Delta High School Shelf List" is currently underway in the fiction area (sample pages included as Appendix A). In compiling this list, we are using the books themselves rather than relying on the shelf list in card form. In addition to the author and title of each book, we are providing a category designation and/or a brief annotation, the number of pages contained, the class and level we think the book is suited to and whether we think it would appeal most to boys, girls, or both

Our first "discovery" in relation to this listing is that it will take much more time than we had anticipated. The second is that we will have to produce a master list of all books and, from that, several sub lists. We recognize that our initial reactions to those books which we have not actually read or which we have read some time ago are bound to be somewhat arbitrary, and we anticipate having students to question and/or correct our judgment. We may be entirely wrong about who will like certain books or about which reading levels a book may suit.

To help our students to help us make needed changes, we have devised an evaluation card that we will ask students to fill out and return to us as they read books that we have evaluated. Since we do not wish the students to feel in any way threatened in their evaluation, no name has been requested on the card. So that it will not appear to be a chore, we have made the response process as simple as possible. We have also suggested that the student may evaluate or describe the book if he wishes. The students' participation in this activity will be strictly voluntary. However, we can make it very simple for them by keeping a stack of these cards at the circulation desk, placing one in each book as it is checked out and removing the completed card from each book as it is returned. We have discussed the possibility of having the cards color coded to identify classes. This would be relatively simple since the students will be using color-coded library users cards next year anyway. English teachers will be asked to explain to each of their classes the importance and use of the cards at the beginning of the school year. The form of the card is still tentative and some changes may occur, but we reproduce it here to clarify our idea.

These cards, in a variety of colors, can be cut and printed very inexpensively by our own printing classes, but we will eventually need a method of housing them so that we can use them to help us in updating our reading lists.

BOOK EVALUATION

Novel ____ Biography ____ Autobiography ____ Other non-fiction ____

TITLE ______________________________

AUTHOR ______________________________

ENGLISH CLASS

12 ____
11 A____ B____ C____
10 A____ B____ C____
9 A____ B____ C____

____ I really liked it!
____ It's okay.
____ It's not much good.
____ I really hated it!

____ Too easy
____ About right
____ Kind of hard
____ Too hard

It helped me to understand ____ some things I do and some problems I have.
____ some of my friends or some members of my family.
____ why some things work out the way they do.

Our reading list description ____ is pretty close to being right.
____ needs to be changed.
____ must be about some other book.

IF YOU WOULD LIKE, PLEASE TURN THE CARD OVER AND WRITE ANY REACTIONS OR IDEAS THAT YOU CONSIDER IMPORTANT ABOUT THIS BOOK.

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In connection with selecting additional materials for our library, we find that there are several good, annotated listings available. These range from collections specifically compiled for disadvantaged readers to those for reluctant readers to general lists designed to meet the interest ranges and reading capacities of all adolescents.[1] One such list, although not presented in the format given in the source material, has been included (Appendix B) as representative of the kinds of categorization and annotation which are available as selection aids for those concerned with providing reading material for young people.[2] Obviously this is what we have decided to call a "coping with" list and the materials are intended to provide meaningful, productive reading for students with specific kinds of concerns and problems.

One observation that has occurred to us in examining these listings is that it is important to be selective even within or among selection aids so that our students will have a variety of types of books from which to choose. Their reading should help them to cope with life as they are living it and with the world as it is, yes; but we must be careful never to remind them where they are without showing them, also, where they can go. If an adolescent has problems, his reading should help him to cope with and to escape from or to rise above the negative aspects of his life. Thus, we must be careful in using prepared, annotated listings that they are not too specialized or limited in their scope.

We found one source, at least, of support for our concern about prepared lists. Lillian Shapiro points out that using booklists of popular books selected by the average young person "disregards almost entirely the many adolescents whose reading ability and interests are boundless." She states further that the current trend toward realistic themes depicts a rather narrow concept of interests and of our environment. There must be, she says, some influences to balance the variety of demands that surround young readers.[3] As we do, Shapiro sees non-fiction as a possible way to lead young readers to more discriminating choices--a means of escaping the rigid structure of young adult themes. School librarians, she says, do not need to compete with drugstores for the young readership since different purposes are served by each. Rather, there is a need to be more selective, discriminating, and sensitive and to try to serve, also, the "highest common denominators."[4]

It is important, too, that whatever kinds of selection aids are chosen should be current. As Robert Little indicates, the reading habits of children are subject to change. In the early 1960's, for example, they turned from fiction to informational books. Dr. Little cites an interest in race relations. John H. Griffin's Black Like Me, a book written for adults, was first read by high school students. Then junior high students began reading it. Finally, by the late 1960's, fifth and sixth graders were reading Griffin's book. Movies and television have helped to bring about change by introducing new topics to younger readers.[5] Reincarnation is also a popular reading subject now for upper elementary and junior high students.

Books dealing with contemporary issues and concerns--unwed mothers, sex education, death, divorce, single-parent families, alcoholism, drug abuse, homosexuality--need careful selection. When young people encounter these topics, they should find factual treatment. It is true that "Reading books in which other children have similar problems can help children to adjust to their own" and that environment may determine reading preferences of children. A change in the way society regards children may also influence young readers' choices. For example, "recent court decisions have given children the right to obtain abortion and contraceptive information without parental consent."[6]

The sex of the reader is another important factor in determining interest values throughout high school. Adventure stories, mysteries, historical fiction, and humorous stories appeal to both male and female. Boys show a great variety of interests. They prefer adventurous, action-oriented materials and, after experiencing fiction in the early high school years, lean more to non-fiction materials such as biographies, factual news items (sports) current social issues, and stories of youth in search of self-identity. Girls in high school read more novels and people-oriented stories but also enjoy poetry, drama, and autobiography. While boys prefer external action situations, girls are more interested in the introspective and affective aspects of literature. People, emotions, feelings, a female protagonist, and a specific time limit are important factors that girls find more satisfying. Often, girls see themselves in some kind of future portrayed in these materials.[7]

As we stated earlier, boys' reading interests turn to non-fiction much sooner than girls' do. It was also suggested that leading students to a higher or more difficult level of learning may be accomplished through the introduction of non-fiction materials. The entries which follow on page eight are representative of the kinds of titles we will use to help initiate the transition. These entries were taken from Jerry L. Walker's Your Reading: A Booklist for Junior High Students,[8] but these titles are also in our library collection. We will add to our collection titles that are more current and which deal with additional topics that interest boys--for example, sports, hunting, and trapping.

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NON-FICTION

Steele, William O., The Old Wilderness Road: An American Journey, Harcourt, Brace, Jovanovich, 1968. This is the story of the Old Wilderness Road, but especially, the story of the four men who made the road in Virginia: Thomas Walker, Daniel Boone, Elisha Wallen, and John Philson. The author has used journals and other contemporary sources for his book, and supplemented it with maps.

Robertson, Dougal, Survive the Savage Sea, Bantam, 1974. When the Robertson family decides to take a pleasure cruise on the schooner "Lucette," they have no idea what is going to happen before they complete the trip. The "Lucette" is attacked by killer whales, and all six of the family have to survive on a small raft and lifeboat. With a lot of determination, very little fresh water, and ten days' supply of food, they try to find land. They learn many techniques of survival.

ANIMALS

McCoy, J. J., Saving Our Wildlife, Crowell-Collier Press?Macmillan, 1970. Wildlife communities are being destroyed. Wildlife is one of our most valuable natural resources. The author tells how we can save our animals and birds by establishing ways that men and wildlife can live together. For example, man can change hunting laws and outlaw the use of certain chemicals.

HISTORY-AMERICAN

Lester, Julius, To Be a Slave, Dell, 1970. This book shows the type of life plantation slaves experienced. The reader learns of the poor living conditions, the constant fear, the lack of freedom, and the trauma the blacks faced, from the personal stories of slaves and from the author's short history of slavery.

HOBBIES

Coombs, Charles, Motorcycling, Morrow, 1968. This survey of motorcycles begins with a brief history of the motorcycle industry and also describes the most popular models through the 1960's. Operation and safety procedures are explained. Particular attention is given to sports cycles, although road and trail bikes are covered as well.[8]

We plan to involve our students in the selection process through the use of another selection aid (included as Appendix C to this report), an interest inventory[9] which we anticipate asking all our students to complete. We believe that this should be extremely helpful in book selection in two ways. First, it can be quite helpful in determining the kinds of books we need to add to our collection in the library. Second, returned to each student's English teacher, his interest inventory should be invaluable in helping her to help him select books. One of the most frequent requests for help from English teachers is in the area of book selection. If she has his completed interest inventory and she has our annotated reading list, this help will be much more meaningful and realistic!

The ideas mentioned in our original proposal relating to library instruction now seem to be too broad, and we feel that narrowing the focus of our project is appropriate. Concentration on a specific level of student, at least at the start, may be more effective and more realistic. A-level students, as stated in our proposal, will still be supplied with basic and supplemental reading lists, but we recognize that self-motivation may suffice for students with this level of ability. The thrust of our project, then, should probably deal with the B-level students who are less interested, less motivated, and may have less ability. Particularly should these students be of greatest concern because they are the most likely of the three levels to be engaged--most frequently in number and most often in time--in the kind of conversation with which we opened this report.

It is our intent to explore and identify reading interests for both male and female, to provide reading lists (basic and supplemental), and to offer thematic reading lists incorporating both fiction and non-fiction. We also want to introduce new materials that coincide with reading interests and reading abilities. We will explore motivational programs, and we will plan a library instruction exercise to correspond with the particular students and apply this exercise to definite or specific assignments. Teacher involvement or participation will necessarily be included.

C-level students will participate in a similar program, but it will need to be more intensified. For them, we plan to expand the amount and variety of reading materials appropriate to their reading interests and reading abilities. Library skills are important at this level, but they must be directly applicable to assignments and class activities. We have developed no concrete plans or strategies for this group at present. We expect our experiences with the B-level students to offer guidance in planning and developing a library program for this group of students. We anticipate, also, a need to follow more closely the guidance of the teachers involved in instructing C-level students. Often, only the English teacher who is directly and immediately involved with these students has any real concept of what they can or will read.

Regardless of the age or learning level of the students involved, it is paramount to remember that "Learning how to use the library goes far beyond the traditional program of being introduced to library resources, services, and facilities; it involves developing the students' rational powers and encompasses learning how to think, how to communicate thought, and how to master the skill of lifelong learning."[10] It is agreed that there are certain kinds of study skills which students ought to develop before graduating from high school. A list of principles necessary to an effective study skills development program has been devised by the National Council for the Social Studies as follows:

1. Skill should be taught functionally, in context of study topic.
2. Learner must understand meaning and purpose and have motivation.
3. Learner should have careful supervision in first attempts in order to formulate correct habits.
4. Learner needs repeated opportunities for practice and immediate evaluation so that he knows whether he succeeds.
5. Learner needs individual help (diagnostic tests, follow-up measures) because all do not learn or retain at same rate.
6. Instruction should occur at increasing levels of difficulty, from simple to complex, and growth should be cumulative.
7. "Students should be helped, at each stage, to generalize the skills, by applying them in many and varied situations; in this way, maximum transfer of learning can be achieved."
8. Instruction should be flexible with skills taught as needed by learner; many skills are developed at the same time.[11]

Upon reviewing the library instruction that has been given at Delta in past years, we have concluded that too much information was given in a very short time period and that the instruction was seldom applicable to any immediate or specific assignment. Consequently, many students very quickly forgot most of this instruction. For the new focus of our project, as we have said, we are concentrating on the B-level students and, in conjunction, we will structure the initial library instruction on a very basic level by introducing fundamental library skills. A conversation with Tom Moore in the Office of Library Instruction at Bracken Library helped to clarify the procedures by which this may be accomplished. Mr. Moore suggested utilizing the following steps, which might aid in developing a program for our project:

1. Have a needs assessment phase--perhaps a survey of faculty, students, and administrative staff.
2. Identify the courses that will benefit from the instruction.
3. Identify the impediments.
4. Create program goals with administration and faculty approval.
5. Identify the skills the students are expected to achieve.
6. Determine the method and organize the materials.
7. A final suggestion--Keep it simple. Be realistic and teach the students only what they need to know. Then, reinforce the instruction with assignments.[12]

For our project, the target group has been identified, so we know which of the faculty members will be cooperating in this exercise. Teachers and librarians already cooperate in many ways, such as in the recovery of overdue books and in the selection of materials supplementary to the curriculum[13] so we expect cooperation to follow naturally here. Harold Espo, a guest speaker for the workshop, clearly made the point that lack of teacher cooperation in this endeavor will negate the key theme.[14] Teacher absence or teacher indifference may convey to the students the idea that the instruction really is not very important. Often, library instruction is unstructured, informal, or very casual, involving a one-to-one relationship in daily contact. At other times, the practice of scheduling classes into the library often and for unrelated library purposes has done much to further widen the gap between teacher and librarian.[15] It is our goal to change negative practices and to coordinate library instruction with specific assignments. As stated by Rosemary Sackleh, students benefit when the librarian is familiar with the curriculum and the teacher is knowledgeable of the library collection and its arrangement.[16] The librarian is the liason between the library user and the knowledge being sought. The librarian needs to project those qualities that affect users in a positive way.[17]

The basic instruction we will offer is designed to change student behavior. Disinterested readers or less motivated readers are usually the discipline problems.[18] These students may feel uncomfortable in the library atmosphere, so a conscious attitude of acceptance needs to be extended to them. Our objective is for the students to find, individually, something of value for them. The materials must be interesting, motivating, and on a level that is understandable.[19] Our instruction will not include the customary tour, at least not in the sense of moving around. Instruction will take place in the library so that areas may be pointed out. A map of the library will be included in the instruction, along with a guide or flow chart (included as part of Appendix D, Initial Session-Library Instruction),[20] so that self tours will be appropriate later on.

As objectives for the initial sessions in library instruction, we want our students to develop the following skills:

1. Locate the curculation desk and become acquainted with checkout procedures.
2. Gain a knowledge of the variety of materials in the library--print and non-print, fiction and non-fiction--but no detailed instruction in the Dewey Decimal system.
3. Acquire skill in using the card catalog to locate books.
4. Become acquainted with the location of different types of reference books. (Skill in using these tools will be offered in a later session, or as need arises.)
5. Become acquainted with the location and variety of magazines in the library. The wide range of reading interests/appeals will be pointed out as part of the plan to introduce new reading materials, but no instruction will be given during this session to acquaint the students with skill in using magazines as sources of information.

The location map and flow chart will be distributed to students following the initial library instruction. The library at Delta is being remodeled this summer so a sample map is not available at this time. Students are not impressed by the physical size of the library; nor are they impressed by the size of the collection. What does impress them most is the friendliness of the librarian(s) and the variety of services that are available. Because students are interested in receiving only information that they need to know at a particular time and which they are ready to assimilate, library instruction must be a continuing process.[21]

We know from experience that motivating students is not only essential but also extremely difficult. As Donald Kenney suggests, the goal of the librarian and the English teacher is to instill in the students a love for reading. To be realistic, he says, this is unlikely to happen soon as we are a visual society.[22] This opinion was strongly supported by Camille Trolson in her workshop presentation, "Fiction for the Television Generation." It is her contention that teachers and librarians are competing with television and the movies for the attention of young readers.[23]

Some of the motivation ideas suggested by Kenney are similar to those offered by Mrs. Trolson, and some are ideas that we have used ourselves. These include surrounding the students with books and making the library visible through the use of book exhibits or posters that grab the readers' attention with themes that are currently popular with teenagers or illustrations that cleverly deliver the "urge to read" idea. Another that we use is the distribution of book marks and handouts that are either thematic in design, such as sports materials (this might be a combination of books and magazines), or a list of the newest current additions. Kenney suggests that we let the students know that we are avid readers by discussing with them what we have read and by offering suggestions to the students that relate to their own reading interests. He says that book lists or reading lists handed out to the students should be kept short and distributed often. Book clubs, too, might be organized.[24] In our own situation, we see this as a possibility during the second semester, after we have had the opportunity to lay the foundation for changing student attitudes and behaviors relating to the library. We intend to use book talks to stimulate interest, and we envision using book talks centered around specific themes, special events, holidays, or the curriculum.[25]

The book talks will be structured in a way that information will be given about the author, but we will limit details given about the book. We will repeat the author's name and the book title often. We will use visual aids (maps, pictures) that may be helpful in the promotion, and we will distribute handouts with bibliographic information about the books introduced. Perhaps we may even try a question and answer session after the book talk.[26] In planning a thematic book talk, we will have enough books for everyone. We may not talk about all the books, but those exhibited will deal with the theme. At times we may read selections from the books; we will not do a summary of the plot, but will focus on one character, the setting, the theme, and the plot. We may discuss books that have been produced for television or as movies.[27]

We plan to suggest some classroom activities to teachers to use as motivation for the students. Newspaper and magazine reading as assigned work is one avenue that could be explored. Reading and following directions that have been written (good possibilities for humor) or utilizing maps will give the student practice in reading and writing; at the same time, the student has the opportunity to learn a skill that may be useful to him in the future. We might also suggest a weekly discussion of unfamiliar words found in the reading assignment; the weekly spelling list might even be composed in this way.[28]

Teachers might also play with words and word parts; for example, compile a list of words with the wrong prefixes attached. To stimulate reference book reading, the students could make a question book; for example, Can giraffes swim? Using encyclopedias for research on questions constructed by the students offers many opportunities:

reading, seeing the variety of material in the encyclopedia, and developing skill in using the encyclopedia. Another idea, a type of book exhibit, might be labeled "Book Tasting Time" and allow the student, on his own, to preview several books before choosing one.[29]

One source of motivational ideas suggests suiting the reading level to the audience and thus removing the threat of frustration or failure. She identifies special interest areas for the slow reader as "sports, automechanics, biographies, and easy encyclopedias. She suggests that such material be housed or placed in such a way that it is not conspicuous as easy-reading material.[30]

For the coming school year, we have ordered titles designated as high interest / low reading level for both boys and girls. In selecting these books, we ordered most heavily those books that boys like--sports, adventure, biography, and other non-fiction. It may appear that the main emphasis of our project has been for the male reader; this is because we feel that we already have a good selection of choices for girls, and we think that the audience we have neglected most is the boys. In addition, we feel that boys are, in general, the more reluctant readers; consequently, we need to make reading more attractive to them, and we need to provide more of the kinds of books that they will read when they must read.

In the evaluation area, we have not yet developed a concrete approach, although nebulous ideas are there. We know that we wish to design a survey sheet that will reflect the students' feelings about the reading lists and about the instruction. This survey might also reflect whether they have profited from a new emphasis on library importance--whether they are actually reading the books. If they are, are they doing so more realistically by reading at their own ability and interest levels? We will design a survey, also, to assess the reactions of the English teachers.

A further indication of program effectiveness (or lack of it) might be revealed by a simple check-the-checkouts policy--are little-used but known-to-be-good books being checked out? What was the last previous checkout date for today's checkout?

We believe that it will be necessary for us to do some further research and to observe the program in progress before we can finalize realistic evaluation procedures. We will evaluate to some extent by direct observation and by follow-up questionnaires. We are also very much interested in a non-users survey suggested by Lubans and incorporating the following points with reference to difficulty in finding information:

1. Information about respondents
2. History of user/non-users' library-use instruction in libraries
3. User/non-users' attitudes toward libraries and librarians
4. Respondents' self-appraisal of their library/skills knowledge
5. Respondents' awareness and use of the library
6. Students' views of faculty attitudes toward library use and knowhow[31]

Such a survey would involve all our students for purposes of contrast, with a non-user defined as one who does not use the library by his own choice or volition. This includes the student who always chooses--when he must choose--from the teacher's classroom collection.

We are most sincerely looking forward to completing the mechanics of our project and to initiating its principles into our school this fall.

APPENDIX A

Sample Pages

Library Shelf List - Delta High School

Fiction

M. L. & B. T.

LIBRARY SHELF LIST
DELTA HIGH SCHOOL

FICTION

AUTHOR	TITLE	TYPE OR DESCRIPTION	PAGES	RECOMMENDED LEVEL	SUGGESTED FOR
Aaron, Chester	SPILL		214	10 B	Boys-Girls
Abrahams, Robert	ROOM FOR A SON		164	9 B	Girls
Adams, Richard	WATERSHIP DOWN	Fantasy with Rabbit Heroes	426	All A & B	Boys-Girls
	THE PLAGUE DOGS		390	All A & B	Boys-Girls
Adams, Samuel	CANAL TOWN		470	10 B; 11 B	Girls
Agee, James	A DEATH IN THE FAMILY		339	10 A; 11 A	Boys-Girls
Aiken, Joan	BLACK HEARTS AT BATTERSEA		240	9 B; 10 B	Girls
	FIVE MINUTE MARRIAGE		264	9 B; 10 B	Girls
Alcott, Louisa M.	AN OLD FASHIONED GIRL		371	All A & B	Girls
	JO'S BOYS		322	All A & B	Girls
	LITTLE WOMEN	Four sisters share love and tragedy.	572	All A & B	Girls
	ROSE IN BLOOM		322	All A & B	Girls
	UNDER THE LILACS		302	All A & B	Girls
Aldrich, Bess Streeter	SPRING CAME ON FOREVER		333	9 A; 10-11 B	Girls
	A WHITE BIRD FLYING		336	9 A; 10-11 B	Girls
Alexander, Ann	LINDA		191	9 B; 10-11 C	Girls
Allan, Mabel	SIGN OF THE UNICORN	Mystery	155	9 B; 10 B	Boys-Girls
Allee, Marjorie	THE GREAT TRADITION		205	9 B; 10 B	Girls
	THE SMOKE JUMPER	Adventure	160	9 B	Boys
Allen, Hervey	ANTHONY ADVERSE	Historical	1,224	11 A; 12 A	Boys-Girls
	THE CITY IN THE DAWN	Historical	696	11 A; 12 A	Boys
Allen, Merritt	BATTLE LANTERN	Historical	278	9 B; 10 B	Boys
	BLOW, BUGLE, BLOW	Historical	217	9 B; 10-11 C	Boys
	THE FLICKER'S FEATHER	Civil War Adventure	220	9 B; 10 B	Boys-Girls
	RED HERITAGE	Adventure - Post Revolution	314	9-10-11 B	Boys-Girls
	WESTERN STAR	Frontier Adventure	186	9 B; 10 B	Boys-Girls
Allen, T. D.	DOCTOR IN BUCKSKIN	Frontier Adventure	223	11 B	Boys-Girls

APPENDIX B

A Sample Reading List - Published Books Categorized and Annotations Given

From: A Guidebook for Teaching Literature
Rodrigues and Badaczewski
Boston: Allyn and Bacon, Inc., 1978

AUTHOR	TITLE	CATEGORY	DESCRIPTION	PUBLISHER & DA
Acosta, Oscar Zeta	THE REVOLT OF THE COCKROACH PEOPLE	Multiethnic Mexican American	Mexican Americans in Los Angeles fight the white-dominated churches, courts, and government. For mature readers.	Bantam, 1973
Anaya, Rudolfo A.	BLESS ME, ULTIMA	Multiethnic Mexican American	Called by some the best Mexican American novel yet written, Anaya's work captures the many conflicts of a young man growing up in New Mexico.	Quinto Sol, 1972
Armstrong, William	SOUNDER	Multiethnic Growing Up Black	The story of a black sharecropper family in the South. A good film.	Harper & Row, 19
Baker, Betty	AND ONE WAS A WOODEN INDIAN	Multiethnic, A Doomed Way of Life	Struggle for survival of a small band of Apaches living a doomed way of life. Best for junior high readers.	Macmillan, 1970
Barrio, Raymond	THE PLUM PLUM PICKERS	Multiethnic Mexican American	The lives and living conditions of Mexican migrant laborers and their battle with a major grower. Excellent.	Harper & Row, 19
Bass, T. J.	HALF PAST HUMAN	Science Fiction Overpopulation	What happens when population gets completely out of control?	Ballantine, 1975
Baum, Betty	PATRICIA CROSSES TOWN	Multiethnic Black and White	This is probably the first novel dealing with school busing. Told from a black student's point of view.	Knopf, 1965
Bechman, Gunnel	ADMISSION TO THE FEAST	Coping with Handicaps	A sixteen-year-old girl learns that she is dying of leukemia and writes a long letter to a friend.	Holt, Rhinehart, & Winston, 197
Benchley, Nathaniel	ONLY EARTH AND SKY LAST FOREVER	Multiethnic White & Indian Society Conflict	A young warrior leaves the reservation to join Crazy Horse even though he knows the cause is doomed.	Harper & Row, 19
Bennett, Jay	THE DEADLY GIFT	Multiethnic, Native Americans: Indians in White Society	The moral dilemma of a young Mohawk living in New York City who finds ten thousand dollars.	Hawthorn, 1969
Berger, Thomas	LITTLE BIG MAN	Multiethnic White & Indian Society Conflict	The only white survivor of Little Big Horn is adopted by the Indians. The story of his life in both cultures.	Fawcett World, 1
Blume, Judy	ARE YOU THERE, GOD? IT'S ME, MARGARET	Growing Up Conflicts	Margaret is almost twelve and troubled by two cultures (big city and small town) two religions (Catholic and Jewish), and growing up.	Dell, 1974
Blume, Judy	DEENIE	Coping with Handicaps	Deenie, just before she begins a modeling career, discovers she has curvature of the spine and will have to wear a back brace for four years.	Dell, 1974
Blume, Judy	IGGIES'S HOUSE	Multiethnic Black and White	Novel about the first black family in a neighborhood. Told from a white girl's point of view.	Bradbury, 1970

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APPENDIX C

A Reading Interest Inventory

From: A Guidebook for Teaching Literature
Rodrigues and Badaczewski
Boston: Allyn & Bacon, Inc., 1978

READING INTEREST INVENTORY

Name ____________________

Grade ____________________

Place an X in the column that best describes how you feel about reading these books.

	Like	Like a little	Dislike	Dislike very much
1. Reading books	( )	( )	( )	( )
2. Reading books about real people	( )	( )	( )	( )
3. Reading books that are funny	( )	( )	( )	( )
4. Reading adventure books	( )	( )	( )	( )
5. Reading books about hobbies	( )	( )	( )	( )
6. Reading books about the same problems you have	( )	( )	( )	( )
7. Reading mystery books	( )	( )	( )	( )
8. Reading books about family life	( )	( )	( )	( )
9. Reading books about romance	( )	( )	( )	( )
10. Reading science-fiction books	( )	( )	( )	( )
11. Reading sports books	( )	( )	( )	( )
12. Reading books about teenage problems	( )	( )	( )	( )
13. Reading books about animals	( )	( )	( )	( )
14. Reading books about the past	( )	( )	( )	( )
15. Reading books about the present	( )	( )	( )	( )
16. Reading books about love	( )	( )	( )	( )
17. Reading books about religion	( )	( )	( )	( )
18. Reading books with a lot of violence	( )	( )	( )	( )
19. Reading books about social problems	( )	( )	( )	( )
20. Reading books about people like you	( )	( )	( )	( )
21. Reading books about different people	( )	( )	( )	( )
22. Reading books about people younger than you	( )	( )	( )	( )
23. Reading books about people older than you	( )	( )	( )	( )
24. Reading books about people near your age	( )	( )	( )	( )
25. Reading books about people in cities	( )	( )	( )	( )
26. Reading books about people in the country	( )	( )	( )	( )
27. Reading books about people in the suburbs	( )	( )	( )	( )
28. Reading books that seem real	( )	( )	( )	( )

29. What is your favorite magazine? ____________________

30. What is the best book you have ever read? ____________________

From: A Guidebook for Teaching Literature (Rodrigues & Badaczewski), Allyn & Bacon, 1978.

APPENDIX D

Sample Guide for
Initial Session - Library Instruction

Library Instruction

1. Circulation Desk

Books are checked out for two weeks (We are investigating the possibility of automatic renewal for two additional weeks.).

There are no fines for overdue books.

Overdue notices are sent out after four weeks.

Each student who uses the library will fill out an information card with his name, grade, English teacher's name and the period in the day for his English class.

II. Two kinds of books in the library--fiction and non-fiction

Fiction - not true stories; may be based on a real event or happening; read for pleasure or entertainment.

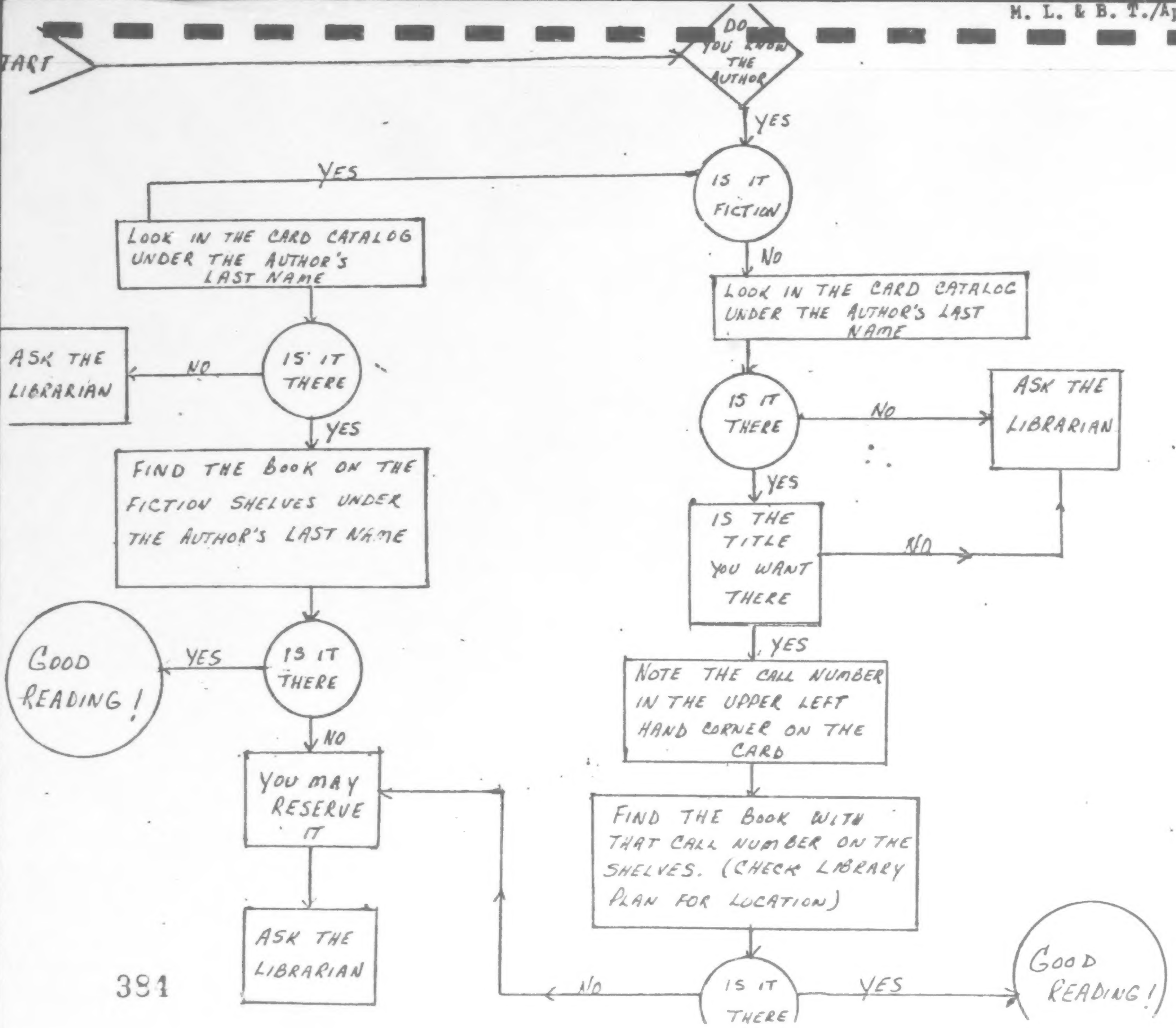
Non-Fiction - true stories; factual information about events, places, and people.

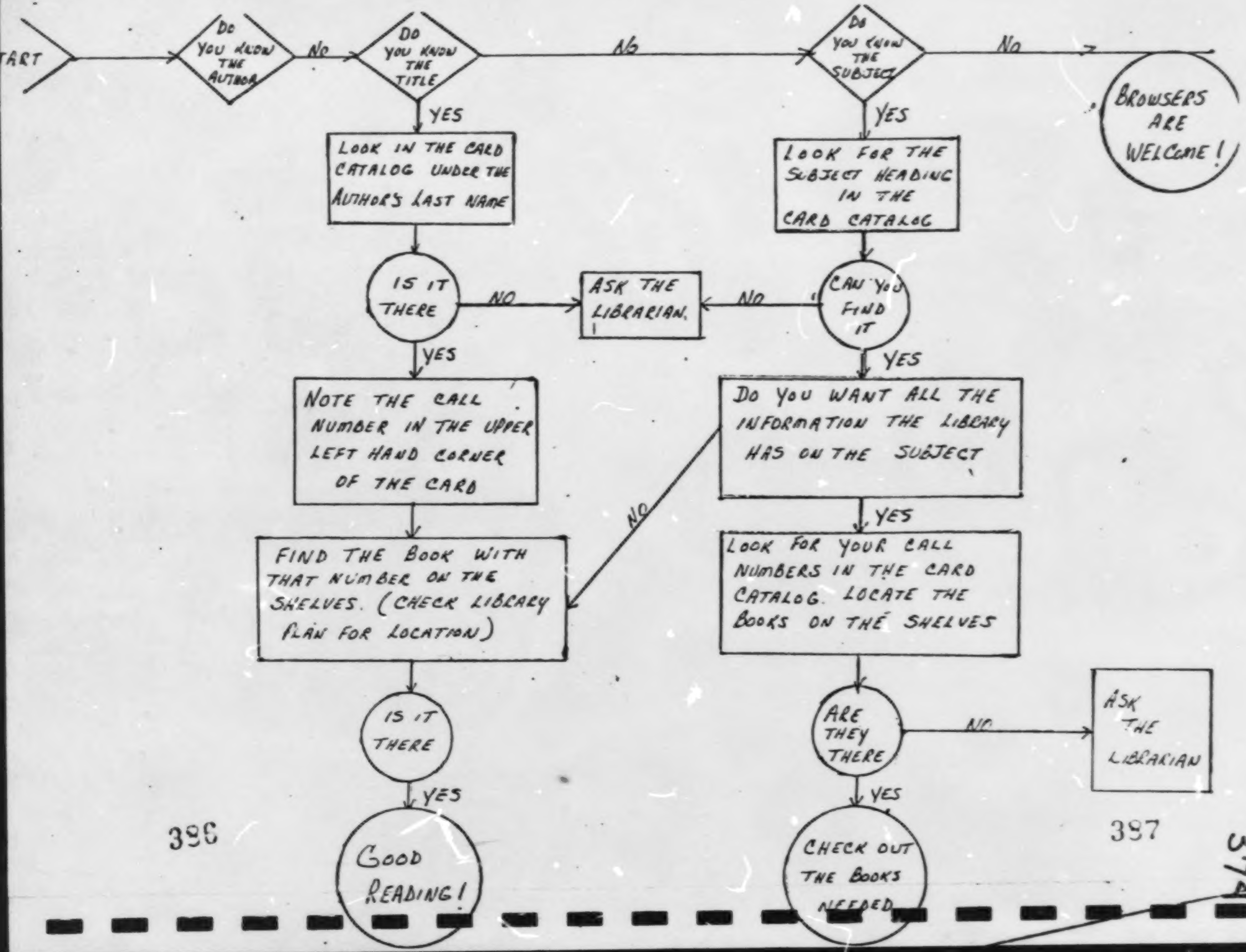
Both types may be read for book reports during the school year.

III. Card Catalong - Identifies books that are in the library collection and where the books are located. (Use transparencies or other visual aids to show examples of an author card, title card, and subject card.) Notice: SUBJECT HEADINGS ARE IN CAPITAL LETTERS.

Author, title, and subject cards are filed together and arranged alphabetically. Disregard the articles a, an, and the. EXAMPLE: The Red Badge of Courage is filed under the R's, not T's.

The location of the book is determined by the call number that is in the upper left-hand corner. Again, this is an


TART
DO YOU KNOW THE AUTHOR
YES
IS IT FICTION
YES
LOOK IN THE CARD CATALOG UNDER THE AUTHOR'S LAST NAME
IS IT THERE
NO
ASK THE LIBRARIAN
YES
FIND THE BOOK ON THE FICTION SHELVES UNDER THE AUTHOR'S LAST NAME
IS IT THERE
YES
GOOD READING!
NO
YOU MAY RESERVE IT
ASK THE LIBRARIAN
NO
LOOK IN THE CARD CATALOG UNDER THE AUTHOR'S LAST NAME
IS IT THERE
NO
ASK THE LIBRARIAN
YES
IS THE TITLE YOU WANT THERE
NO
YES
NOTE THE CALL NUMBER IN THE UPPER LEFT HAND CORNER ON THE CARD
FIND THE BOOK WITH THAT CALL NUMBER ON THE SHELVES. (CHECK LIBRARY PLAN FOR LOCATION)
IS IT THERE
NO
YES
GOOD READING!



ART
DO YOU KNOW THE AUTHOR
NO
DO YOU KNOW THE TITLE
NO
DO YOU KNOW THE SUBJECT
NO
BROWSERS ARE WELCOME!
YES
LOOK IN THE CARD CATALOG UNDER THE AUTHOR'S LAST NAME
YES
LOOK FOR THE SUBJECT HEADING IN THE CARD CATALOG
IS IT THERE
NO
ASK THE LIBRARIAN.
NO
CAN YOU FIND IT
YES
YES
NOTE THE CALL NUMBER IN THE UPPER LEFT HAND CORNER OF THE CARD
DO YOU WANT ALL THE INFORMATION THE LIBRARY HAS ON THE SUBJECT
NO
YES
FIND THE BOOK WITH THAT NUMBER ON THE SHELVES. (CHECK LIBRARY PLAN FOR LOCATION)
LOOK FOR YOUR CALL NUMBERS IN THE CARD CATALOG. LOCATE THE BOOKS ON THE SHELVES
IS IT THERE
ARE THEY THERE
NO
ASK THE LIBRARIAN
YES
YES
GOOD READING!
CHECK OUT THE BOOKS NEEDED

End Notes

[1] See also: G. Robert Carlsen, Books and the Teenage Reader: A Guide for Teachers, Librarians and Parents (New York: Bantam Books, 1979); Daniel Fader, et al., The New Hooked on Books, Tenth Anniversary Edition (New York: Berkley Publishing Co., 1975), pp. 238-62; George D. Spache, Ph. D., Good Reading for the Disadvantaged Reader (Champaign, Illinois: Garrard Publishing Co., 1975); Jerry L. Walker (ed.), Your Reading: A Booklist for Junior High School Students, New Edition (Urbana, Illinois: National Council of Teachers of English, 1975); and Marian White (ed.), High Interest - Easy Reading for Junior and Senior High School Students (Urbana, Illinois: National Council of Teachers of English, 1979).

[2] Raymond J. Rodrigues and Dennis Badaczewski, A Guidebook for Teaching Literature (Boston: Allyn and Bacon, Inc., 1978), pp. 101-16.

[3] Lillian R. Shapiro, "Quality for Popularity?: Selection Criteria for Young Adults," School Library Journal, 24 (May, 1978), pp. 23-27.

[4] Shapiro, pp. 24-27.

[5] Robert D. Little, "Adult Themes in Children's Literature," Indiana Media Journal, 1 No. 3 (Spring, 1979), pp. 3-8.

[6] Little, pp. 4-7.

[7] Jan M. Yoder, "Relative Importance of Four Narrative Factors in the Reading Interests of Male and Female Adolescents in Grades 10-12," A 23-page research paper prepared at St. Ambrose College, 1978.

[8] Jerry L. Walker (ed.), Your Reading: A Booklist for Junior High Students, New Edition (Urbana, Illinois: National Council of Teachers of English, 1975), pp. 238, 244, 314, 329.

[9] Rodrigues and Badaczewski, p. 95.

[10] John Lubans, Jr., Educating the Library User (New York: Bowker, 1974), p. 39.

[11] Carpenter, Helen M. (ed.), Skill Development in Social Studies, 33rd Annual Yearbook (Washington, D. C.: National Education Association, 1963), pp. 311-312.

[12] Tom Moore, Office of Library Instruction, Ball State University, Muncie, Indiana, A Personal Interview, June, 1980.

[13] Penelope Clarke, "Working Together: Cooperation Between Teachers and Librarians in the Field of School Libraries," The School Librarian, 25 (December 1977), pp. 319-27.

[14] Harold Espo, "Search Strategy," (NEH Library Workshop), Ball State University, Muncie, Indiana, June, 1980.

[15] Clarke, pp. 325-26.

[16] Rosemary Sackleh, "Getting the Books into the Student's Hand," Catholic Library World, 50 (November, 1978), p. 177.

[17] Pearl L. Ward, "Teacher / Librarian Relations (with discussion)," Catholic Library World, 50 (October, 1978), pp. 132-34.

[18] Caroline R. Bell, "Library for All; All for Library," Journal of Reading, 17 (November, 1973), pp. 119-21.

[19] Bell, p. 120

[20] Sylvia Stagg and Sarah Brew, Librarians, "Finding the Book You Want: An Algorithm," School Librarian, 25 No. 3 (September, 1977), p. 222.

[21] Verna V. Melum, "Motivating Students and Faculty," Library Orientation (Papers presented at the First Annual Conference on Library Orientation), Eastern Michigan University, May 7, 1971, pp. 31-32.

[22] Donald J. Kenney, "Making Books Irresistible: Ways to Bring Kids, Books, and Teachers Together," Twelve-page Paper Presented at the 10th Annual Meeting of the Virginia Association of Teachers of English, Richmond, October 12-14, 1979, p. 3.

[23] Camille Trolson, "Fiction for the Television Generation," (NEH Library Workshop), Ball State University, Muncie, Indiana, July, 1980.

[24] Kenney, pp. 2-5.

[25] Kenney, p. 5.

[26] Kenney, p. 6.

[27] Kenney, pp. 7-11.

[28] Diane Thompson Manning, "Everyday Materials Improve Adult Reading," Journal of Reading, 21 No. 8 (May, 1978), pp. 721-24.

[29] George E. Mason and John M. Mize, "Twenty-two Sets of Methods and Materials for Stimulating Teenage Reading," Journal of Reading, 21 No. 8 (May, 1978), pp. 735-41.

[30] Sister M. Thomas, "And Gladly Would He Learn," California School Libraries, 43 (Fall, 1971), pp. 5-8.

[31] Lubans, p. 235.

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Library and Study Skills

in the

Language Arts Curriculum

North Webster Junior High

A SYLLABUS

for

GRADE SIX

Martha Stern

Joan Sharp

A project completed during the workshop, "Libraries, Librarians and Secondary School Teachers," sponsored by The National Endowment for the Humanities and Ball State University, June 9--July 11, 1980.

Martha K. Stern
Joan Sharp
N.E.H. Workshop
July 11, 1980

Library and Study Skills in the Language Arts Curriculum

Two important attitudes are basic to success in teaching library and study skills. (1) Librarians and classroom teachers need to be convinced that helping students become skilled information handlers is one of their most significant responsibilities. (2) It is best to work at this responsibility through an instructional team approach of classroom teacher (all subjects) and librarian.[1]

Library and study skills are life skills. It is an old cliche but a truth: it isn't what one knows but whether one knows how to locate what one doesn't know.... In "Media Skills, Right Attitude Needed," Richard Sorensen states that the purpose of teaching library skills at all grade levels is "...to enable individual students to bring order out of informational chaos, to develop confidence in their ability to find answers and needed information as they work out the complexities of life and seek directions for personal growth."[2]

Instruction in library and study skills "...covers the entire range of understandings and abilities that have to do with locating desired information, knowing what kind of resources are available, using reference tools, indexes, guides, directories [and] bibliographies effectively, operating instruction equipment with ease and care, and in general being one's own native guide in the jungle of information resources."[3]

Convinced that the teaching of library and study skills has such a broad scope and is of great significance in the eductional development of students, teachers and librarians must be willing to give the time and energy necessary to be successful. The most efficient and effective way is to work as an instructional team. The librarian cannot do the job alone. Classroom teachers must be accepting of and willingly cooperative in their role of library and and study skills instructors. Estella E. Reed is emphatic in her article in Educating the Library User: "The collaboration between teacher and librarian is tantamount to the user's success in middle school library skills."[4]

Our curriculum accepts and promotes the attitude that students should become skilled information handlers. Our original project objective was to integrate library and study skills into the language arts curriculum of North Webster Junior High School. As we began our work, we discovered what should have already been obvious. Library and study skills are an integral part of the existing language arts curriculum.[5] What was lacking was a systematic plan for the librarian and teacher to work together at developing students' library and study skills.

The syllabus which we have developed functions as a communication tool for the librarian and teacher to use in planning for library and study skills instruction. It is a framework to which they and students can add creatively as study progresses. The syllabus does not attempt to be a curriculum guide; one already exists. The syllabus does pull from the textbook those lessons that deal directly with library and study skills development; it contains suggestions for correlative assignments that can best be completed by use of the Learning Resources Center; and a list of resources available in the LRC is included for each textbook and or LRC assignment. H. Thomas Walker and Paula Kay Montgomery advocate such planning by the librarian and teacher in their book, Teaching Media Skills; an Instructional Program for Elementary and Middle School Students. Some phrases lifted from page 28 will give some idea of support that we found for developing our syllabus. "...owing to the scarcity of planning time...a simple and efficient process of choosing those media skills objectives which best fit a given set of classroom instructional objectives....necessary for teachers to be familiar with the sequence of media skills objectives just as it is necessary for the media specialist to be familiar with the entire sequence of classroom instructional objectives."[6] Walker lists the curriculum guide and written media skills objectives as two major planning aides. We have put those two together, further enhancing the concept of team instruction.

The syllabus is a beginning. It deals with only one textbook and one grade level--sixth. We see this syllabus as a pilot project which can be tested and evaluated by teachers, librarians, and students as it is being used. It is in the best interests of the project to begin with one grade level and to work at success before extending the project. We advocate the development of similar--but improved, no doubt--guides or syllabi for each subject and grade level. It seems reasonable to think in terms of developing or adapting existing syllabi at the time of textbook adoption. Michael Old, State Department of Public Instruction, in a speech entitled "The Teacher and Librarian Should Be Friends," stated, "School librarians should function as members of curriculum development committees."[7] A strong library and study skills emphasis in a textbook series should be a consideration; the librarian is certainly fully qualified to evaluate titles under consideration.

The incoming sixth graders have had little or no formal library instruction and are not acquainted with the junior high school Learning Resources Center, therefore this first syllabus has been developed for the basal reader at that grade level. As stated in the introduction to the Syllabus for Grade Six, the specific objectives for each textbook assignment have been accepted as given in the teacher's edition. The following objectives are those which are valid for the entire sixth grade curriculum in the area of library and study skills.

Library and Study Skills: Objectives for Students

I. Exhibit the ability to use finding aids
    A. Table of contents and index
    B. Card catalog
    C. Periodical index
II. Use research strategy
    A. Determine what sources to use to obtain information
    B. Can locate information in reference sources
        1. Dictionary, general and special
        2. Encyclopedia
        3. Almanac
        4. Atlas
III. Interpret graphic aids
    A. Maps
    B. Charts, tables
    C. Graphs
    D. Diagrams
IV. Utilize audiovisuals
    A. Select suitable format
    B. Can operate equipment correctly
    C. Use as source for information
V. Organize material read
    A. Can take notes
    B. Can outline material
VI. Utilize the information received
    A. Complete an assignment or project
    B. Satisfy a personal need to know

With these objectives in mind and with the assignments and resources in the syllabus, the classroom teacher and librarian can work together effectively in helping students develop library and study skills within the existing curriculum.

Much of the writing in books and professional journals reports little to moderate success in library instruction whether it was defined as course-related or course-integrated instruction. Possibly this is a result of the way the classroom teacher and librarian view such instruction. By whatever term it is known, library instruction is viewed as something that is "added to" or "incorporated into" the already overcrowded curriculum load.[8] There is no term for library instruction as an integral part of an existing curriculum. None of the reading we have done reveals any significant realization of the possibility of approaching library instruction in this way.

We have not surveyed the language arts curricula currently in use in other school systems, but we assume that the publisher of our textbook is not that innovative. Indeed from experience and observation, it is reasonably safe to state that library and study skills are an integral part of most (if not all) language arts curricula, whatever the grade level and publisher. Teachers and librarians need to recognize these skills as already existing within their curricula. Teaching strategies need to be implemented that will enable the teacher and librarian to work together successfully in the development of these skills.

Our program will be evaluated and revised wherever necessary. The following pages taken from the syllabus summarize our evaluatinn procedures.

Evaluating the Instructional Program

Direct Observation The teacher, librarian, and students will be evaluating the program from the outset beginning with orientation sessions in September. Direct observations will, no doubt, be recorded by the teacher and librarian when observing the students' reactions to each aspect of the instruction--to the signage and other location aids, the orientation sessions, the worksheets, games, and other activities. The teacher and Learning Resources Center staff will work out a systematic, chartable form for recording that should yield reliable information about the success or failure of the library-study skills instruction with a sampling of visual and aural observations over a period of several weeks.

The students will not be placing their evaluations on paper at first but will express them by how they respond to the different aspects of the program. by their behavior they will indicate the answers to such questions as:

1. Do they want to learn what is being taught?
2. Do they listen attentively?
3. Are they eager to participate in the various activities?
4. Do they actually use the LRC materials, equipment, finding aids, etc. individually and when part of a group? independently, as a personal option?
5. How effectively do they use them?
6. Do they follow instructions, particularly in the use of audiovisual materials and equipment?

Cognitive Measurement For measuring cognitive skills, the teacher will use pretests and post-tests of the study units in the reading text and workbook of *Racing Stripes* (as well as any teacher-made tests). Samples of the pre-tests and post-tests are included in this syllabus. Students will also complete exercises, as outlined in the syllabus, which will aid in evaluation of the student's achievement. The dictionary skills learning station and others to be developed during the school year also include exercises that can measure the student's progrss. However, with the use of learning stations and LRC games in which the purpose is to enjoy learning and fun activities, the students will be encouraged to "keep their own scores." Various exercises and worksheets are self-paced and self-correcting. Competition can be among teams, among individuals, or with oneself, i.e., try to better your last score.

The annual achievement tests, conducted system-wide at all grade levels will be another measurement of cognitive skills, as the tests contain sizable sections on library-study skills.

Interviews Directed interviews may be conducted at random as opportunities occur. Some students are vocal and always seem to be present at convenient times in the LRC and are able and willing to express their opinions. These are candidates for directed interviews, as also are students who make frequent inquires of and suggestions to the LRC staff. Example: "Do you have...why don't you buy...why...?" Some can be dialogue/interviews. Often this calls into question policies, procedures, selection and use of materials. For myself, the librarian, I find the dialogue/interview a valuable and convenient method for eliciting information and opinion for interest and needs assessment.

Questionnaires We have designed a Student Questionnaire and a Teacher/Librarian Questionnaire as evaluative instruments for use after the orientation sessions and the introductory study of the card catalog, reference sources, and indexes. We believe these instruments will give results readily measurable

Notes

[1] Richard Sorenson, "Media Skills, Right Attitude Needed by Staff, Communicated to Students," *Wisconsin Library Bulletin*, V. 73, No. 4, July-August, 1977, pp. 149-150, 156.

[2] Sorenson, p. 149.

[3] Sorenson, p. 149.

[4] Estella E. Reed, "Is Library Instruction in a Muddle in the Middle School?" in *Educating the Library User*, ed. John Lubans, Jr. (New York: R. R. Bowker, 1974), p. 30.

[5] See the "Program Skill Chart," *Teacher's Edition, Racing Stripes*, (Glenview, Illinois: Scott, Foresman and Company), pp. 20-25.

[6] Thomas H. Walker and Paula Kay Montgomery, *Teaching Media Skills: An Instructional Program for Elementary and Middle School Students* (Littleton, Colorado: Libraries, Unlimited, 1977), p. 28.

[7] Michael Old, "The Teacher and Librarian Should Be Friends," speech before the Fellows of the National Endowment for the Humanities summer workshop: "Libraries, Librarians, and Secondary School Teachers," July 1, 1980, Ball State University, Muncie, Indiana.

[8] In addition to those sources cited in this paper, we surveyed and read many books, articles, and curriculum guides from which we received these impressions. Sources not directly cited are listed as works consulted in the bibliography of this paper.

and reasonably reliable. Along with the other methods of evaluation, they should assist us in assessing the effectiveness of the library and study skills instruction.

These four types of evaluation--observation, pencil and paper procedures (including pretest, worksheets, post-test), interviews, and questionnaires--* comprise our evaluative processes and will be conducted before, during, and after the library and study skills instruction. These methods do not preclude, but rather imply, teacher-librarian conferences as they are needed for planning and progress reporting. Evaluation is an integral part of seeing the "real" picture and determining the direction to go: teaching the new and reteaching or re-enforcing what has been taught.

---

*Frank Sparzo, "Collecting Data for Evaluation," Featuring Faculty, Oct., 1978, pp. 6-7.

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LANGUAGE ARTS ASSIGNMENTS

SYLLABUS Assignments have been selected because of their relevance to the overall objective of this syllabus: using the Learning Resource Center in the development of library and study skills which are an integral part of the language arts curriculum.

ORDER Assignments are listed in the order in which they appear in the student text, Racing Stripes. Guidebook (Teacher's Edition) pages are cited when helpful to identify a specific segment of the larger lesson.

TIME No specific time blocks have been given. The syllabus is not designed to dictate--but rather to suggest. Arranging, adapting, expanding the listed assignments within the total language arts program is the province of the classroom teacher.

FORMAT The horizontal lines indicate the beginnings and endings of Skill Sequences as they appear in the Guidebook (T. Ed.). Not all Skill Sequences have assignments pulled from them. No attempt has been made to select assignments according to any pattern or distribution.

OBJECTIVES The Guidebook lists, in a clear and comprehensive way, objectives for each Skill Sequence. This syllabus builds on that curriculum and assumes that these objectives are valid and will be met through the lessons learned--whether based on this syllabus or taken directly or entirely from the text.

LRC ACTIVITIES AND ASSIGNMENTS

SYMBOLS (D/op) discovery, optional indicates an assignment that many or a few students may choose to complete on their own in the LRC.

(I) indicates an individual or independent assignment to be completed on the student's own time and initiative with encouragement to get instruction from the librarian if help is needed.

(G) indicates an assignment intended for the entire class or small groups. This symbol is most often used for assignments of library instruction and will likely require scheduling of the LRC and/or librarian's time.

SCOPE These activities and assignments are only a few of the many possibilities for developing library and study skills within the language arts curriculum. Students, teacher, and librarian will discover many more as they work together.

CONFERENCE Whenever a conference is indicated in this column, it means that some segment requires scheduling or input from the teacher as to planning or resource requirements. As an educational team, the librarian and the teacher may share the responsibilities and opportunities for instruction in library and study skills.

RESOURCES FOR STUDENTS/TEACHER/LIBRARIAN NOTES

ASSISTANCE The syllabus is intended to be used as a tool by the librarian and teacher. Increased awareness of curriculum needs will enable the librarian to give better assistance in providing resources for the teacher and class.

SUGGESTION The resources listed here are a sampling from the LRC collection and are suggestions. Students are encouraged to locate additional material which is available and equally appropriate to the language arts curriculum.

SCHEDULE The teacher can indicate the length of time the resources will be needed, how and when they will be used. This information will aid the LRC in having the materials, etc. available and LRC space scheduled as needed.

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LANGUAGE ARTS ASSIGNMENTS	LRC ACTIVITIES AND ASSIGNMENTS
SECTION ONE--Pretest Guidebook: pages 356-365 Note: Librarian will be especially interested in results of Study and Research Tests, Subtests 8, 9, 10.	ORIENTATION (G) Teacher/Librarian schedule orientation sessions in the LRC. (See Orientation Overview, page Or 1.)
FICTION/NONFICTION Text: pages 10-11; 12-19 Workbook: pages 1, 2	As part of the orientation program, students will locate fiction and nonfiction books and will browse in these sections.
CHARTS/TABLES Text: pages 20-25 Guidebook: page 45	RESEARCH (I) Students locate information on insect-trapping plants and make charts. LRC will assist with the construction of charts which can include illustrations.

RESOURCES FOR STUDENTS/TEACHER/LIBRARIAN | NOTES

1. Map (floor plan) of LRC
2. Information sheet on LRC services, etc.
3. Worksheets
4. Follow-the-signs game (good signage)
5. Dewey Decimal sheets (for student convenience)

Alexander, Botany (brief entries).

Compton's Dictionary of Natural Science, 2 vol. (excellent; simple, clear entries arranged alphabetically; colored illustrations).

Goldstein, Animals and Plants That Trap Insects (on '80 order).

*Palmer, Fieldbook of Natural History (excellent and accurate for studying/identifying many plants--cadillac in its field).

*primarily for teacher/librarian use

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Orientation

Introduction The librarian introduces the staff of the Learning Resource Center, consisting of the full-time library aide and herself. She explains to the students that she is available Tuesday afternoon and all day Friday because she serves the three junior high schools in our school system. She spends about one-third of her time at each school. The library aide is available everyday.

LRC: Its Holdings She explains the concept of the term, Learning Resource Center. The center contains many types of media (or resources) for students to use. The class discusses the various types: books, magazines, newspapers, filmstrips (silent and sound), super 8 MM cartridged film loops (silent), study prints, pictures, slides, cassette tapes, recordings, and transparencies. She and the library aide point out each type, its location, equipment required to use it, and the study (wet) carrels. Two upperclassmen will demonstrate how to use each type. The librarian informs the students that they are welcome to use these materials for browsing, for previewing and taking to the classroom for individual or team presentations.

The library staff points out the fiction section, nonfiction books, reference section, atlas stand, dictionary stand and unabridged dictionaries, card catalog, and the Information File. The upperclassmen will help them discover what is in the Information File and how the materials can be used--some are to be used only in the LRC and others may be checked out. These include maps, charts, pamphlets, newspaper and magazine articles, transparencies, and book jackets. The students may use the book jackets to read the blurbs or check information on authors (especially if other sources yield scanty information).

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Program and Services The librarian explains the scope of the LRC program and services in terms of students' needs and interests: What can students do?

Browse and read: Come in and browse. Choose from 5000 books and 40 periodicals. Read good books, magazines and newspapers regularly. Be a regular library user.

Use and borrow all types of materials from this media center. If what you want isn't here, the librarian can borrow from all the other LRC's in our school system. The librarian can also borrow books, magazines, filmstrips, etc., from ALSA--an interlibrary loan system which includes school, public, college, university and private libraries. (See ALSA information displayed on the librarian's desk).

Follow the signs. The signs and posters will show where items are located and how to use them. Find what you want. Browse through, examine, and use the card catalog, indexes, and reference materials. You'll have lessons on them later. Learn how to use the audiovisual materials and equipment properly--with help from the LRC staff. Then become an independent library user.

Ask for help when you need it. Can't understand your assignment or find what you need? Ask someone on the LRC staff. We're here to assist you.

Be a student library assistant. You will have a chance to help card and shelve books, help other students, and do different types of activities. (A list will be posted.) Students may also help select and acquire materials, provide flexible procedures, and make learning aids. (Explanation provided.)

Participate in the Young Hoosier Book Award program. Sign up and have fun. The information for this and the new YHBA books for this year are on the counter. There will be a special sound slide presentation yet this month that will explain the entire program. Also scheduled later this year is a new game with winners each week. It is called Calendar Clue.

Student Guide to Circulation and Use of LRC Materials

Books

1. You may check out books for two weeks. These may be renewed for two weeks. (exceptions: See nos. 2 through 6 below.)
2. You are encouraged to use encyclopedias and other reference books in in the LRC. However, you may check out these for one period for use in the classroom and return them to the LRC by the end of the period.
3. You may borrow an encyclopedia for overnight use to complete an assignment--if you don't have study time at school. Return it to the LRC by 8:00 the next morning.
4. You may check out a Young Hoosier Book Award title for one week. It cannot be renewed.
5. Certain materials are to be used in the LRC only or may be checked out to the teacher.--Reference books, such as: current World Almanac and atlases, Congressional Directory, Current Biography, and biographical and geographical dictionaries. Index volumes, such as: Abridged Reader's Guide, National Geographic Index, and the index volume of encyclopedias.
6. Books on Reserve: You may use these in the LRC only. With special permission from the teacher, you may check out one for a period only (sometimes overnight). These are books which are needed for reference or research for a unit of study and are placed on temporary reserve. This is arranged by the teacher and librarian and is limited to a certain few books which are in heavy demand for a short period of time.

Magazines

1. You may browse through or read the current magazines on the display rack. No current magazine can be checked out till the next issue arrives.
2. You may ask at the circulation desk for older issues of magazines. These may be checked out for one week.
3. Check out magazines at the circulation desk. Use the orange card to:
   (a) write in the date of the magazine (the issue: Month, day, year)
   (b) sign your name and grade--including section: 6I
   (c) have the date due stamped on the card and the magazine

YOU MUST CHECK OUT ANY AND ALL ITEMS AT THE CIRCULATION DESK BEFORE TAKING THEM FROM THE LRC. THIS INCLUDES LIBRARY BOOKS, MAGAZINES, ITEMS FROM THE INFORMATION FILE, AUDIOVISUAL MATERIALS AND EQUIPMENT.

Audiovisual
Materials

1. Filmstrips, film loops, cassette tapes, recordings may be previewed in the LRC. You may use these when you visit the LRC during your study hall period or when you come in with your class for language arts. If you come with your class, you must have permission from your teacher to use these audiovisual materials--if their use is not directly related to the assignment.
2. The filmstrips, film loops, cassette tapes, recordings, study prints, art prints (pictures), charts, and transparencies may be used in the LRC or can be checked out to the teacher for use in the classroom--by yourself or the teacher. You may use these audiovisual materials to give class reports. These are to be checked out for one period only and to be returned to the LRC at the end of the period.

Information File

1. Pamphlets, folded maps, clipped articles, etc., may be used in the LRC or checked out for a day, a week, or as needed. Since this type of material can be easily misplaced or lost, it is recommended that it be used and returned to the LRC promptly.
2. You may use book jackets in the LRC. They may also be borrowed for classroom use--for bulletin board displays or art projects.

Video Tapes

These are available--programmed or blank--for use of the teacher or the student under the teacher's direction. These are usually set up for use in the classroom (but sometimes can be scheduled in the LRC).

To Check out a Book *

1. Take the book to the circulation desk.

2. Sign your first and last name on the book card. If your name is too long, sign your first initial and last name.

3. Write also your grade and section in Language Arts.

   Example: Laura Jones 6I (I, II, or III)

4. Have the librarian, library aide (or student assigned to check out books) stamp the book card and due slip.

   (The card is then placed in the circulation file. Don't carry it out with you!)

5. You may check out two books at a time. (exception: For assignments one or more additional books may be checked out for the time needed—overnight or up to one week.)

6. Return the books to the LRC on or before the date due. Place them on the circulation desk.

7. To renew a book, bring the book to the circulation desk and sign the book card again. The card and date due slip will be stamped for an additional two-week period.

*This will be on a poster on display beside the circulation desk during September.

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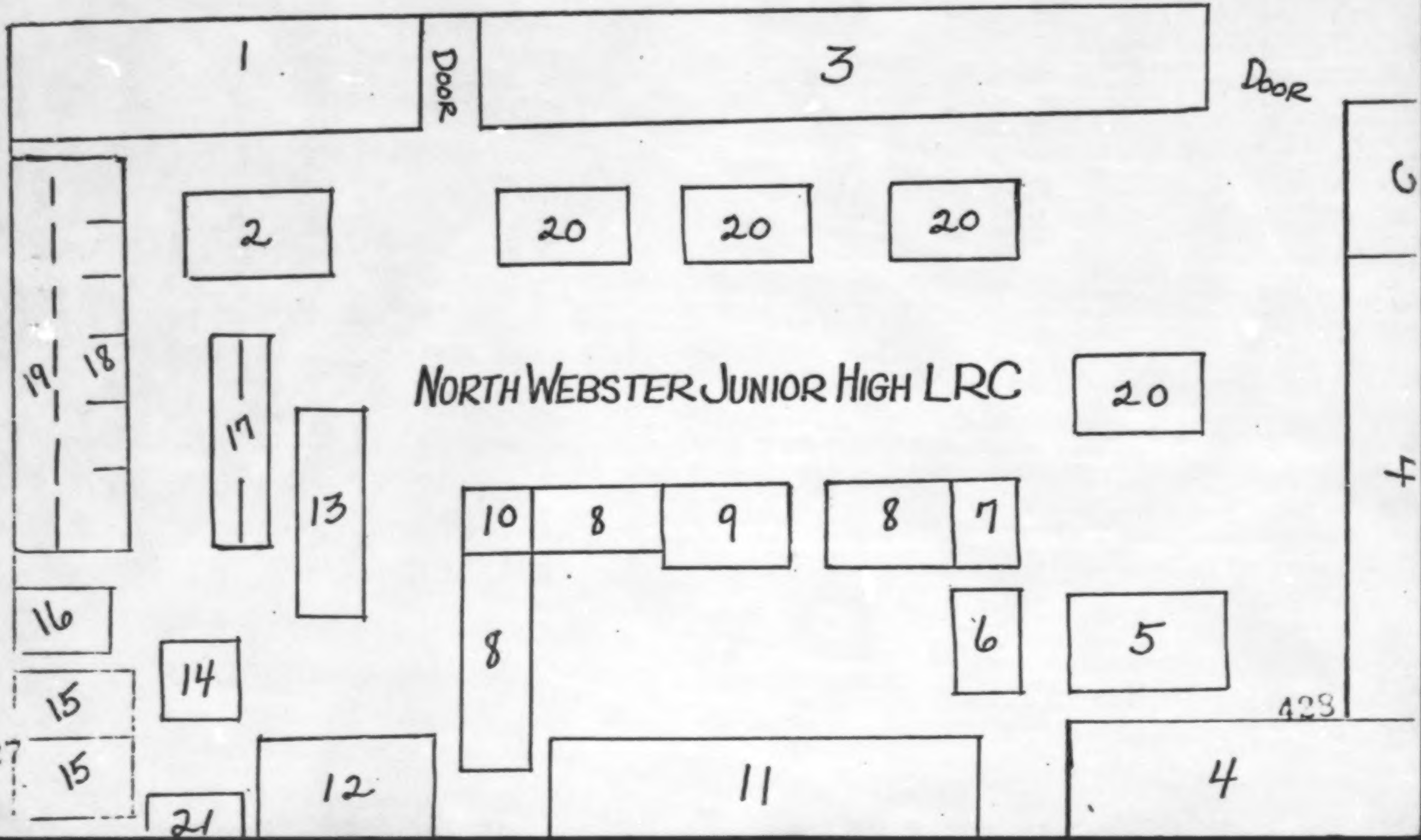
FIND EACH LOCATION AND LABEL IT:

___ Filmstrips
___ Dictionaries
___ Magazines (Current)
___ Card Catalog
___ Film Loops
___ Encyclopedias
___ Maps
___ Pencil sharpener
___ Reference books

___ Circulation Desk
___ Fiction
___ Magazines (Back issues)
___ Nonfiction books
___ Cassettes
___ Transparencies, pictures, clippings
___ Sofa

___ Atlas Stand
___ Study Prints
___ Biography (92)
___ Mrs. Sharp's desk
___ Study carrels
___ Headphones
___ Recordings & filmstrips
___ Student tables
___ Reader Printer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Evaluating the Instructional Program

Direct Observation The teacher, librarian, and students will be evaluating the program from the outset beginning with orientation sessions in September. Direct observations will, no doubt, be recorded by the teacher and librarian when observing the students' reactions to each aspect of the instruction--to the signage and other location aids, the orientation sessions, the worksheets, games, and other activities. The teacher and Learning Resources Center staff will work out a systematic, chartable form for recording that should yield reliable information about the success or failure of the library-study skills instruction with a sampling of visual and aural observations over a period of several weeks.

The students will not be placing their evaluations on paper at first but will express them by how they respond to the different aspects of the program. by their behavior they will indicate the answers to such questions as:

1. Do they want to learn what is being taught?
2. Do they listen attentively?
3. Are they eager to participate in the various activities?
4. Do they actually use the LRC materials, equipment, finding aids, etc. individually and when part of a group? independently, as a personal option?
5. How effectively do they use them?
6. Do they follow instructions, particularly in the use of audiovisual materials and equipment?

Cognitive Measurement For measuring cognitive skills, the teacher will use pretests and post-tests of the study units in the reading text and workbook of Racing Stripes (as well as any teacher-made tests). Samples of the pre-tests and post-tests are included in this syllabus. Students will also complete exercises, as outlined in the syllabus, which will aid in evaluation of the student's achievement. The dictionary skills learning station and others to be developed during the school year also include exercises that can measure the student's progrss. However, with the use of learning stations and LRC games in which the purpose is to enjoy learning and fun activities, the students will be encouraged to "keep their own scores." Various exercises and worksheets are self-paced and self-correcting. Competition can be among teams, among individuals, or with oneself, i.e., try to better your last score.

The annual achievement tests, conducted system-wide at all grade levels will be another measurement of cognitive skills, as the tests contain sizable sections on library-study skills.

Interviews Directed interviews may be conducted at random as opportunities occur. Some students are vocal and always seem to be present at convenient times in the LRC and are able and willing to express their opinions. These are candidates for directed interviews, as also are students who make frequent inquires of and suggestions to the LRC staff. Example: "Do you have...why don't you buy...why...?" Some can be dialogue/interviews. Often this calls into question policies, procedures, selection and use of materials. For myself, the librarian, I find the dialogue/interview a valuable and convenient method for eliciting information and opinion for interest and needs assessment.

Questionnaires We have designed a Student Questionnaire and a Teacher/Librarian Questionnaire as evaluative instruments for use after the orientation sessions and the introductory study of the card catalog, reference sources, and indexes. We believe these instruments will give results readily measurable and reasonably reliable. Along with the other methods of evaluation, they should assist us in assessing the effectiveness of the library and study skills instruction.

These four types of evaluation--observation, pencil and paper procedures (including pretest, worksheets, post-test), interviews, and questionnaires--* comprise our evaluative processes and will be conducted before, during, and after the library and study skills instruction. These methods do not preclude, but rather imply, teacher-librarian conferences as they are needed for planning and progress reporting. Evaluation is an integral part of seeing the "real" picture and determining the direction to go: teaching the new and reteaching or re-enforcing what has been taught.

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*Frank Sparzo, "Collecting Data for Evaluation," Featuring Faculty, Oct., 1978, pp. 6-7.

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SECTION TWO PRETEST

Comprehension Tests

Subtest 1

A figure of speech is underlined in each paragraph.
Which phrase gives the meaning of the figure of speech?

1. Jay went to get the baseball he had hit over the Grays' fence. But it had broken a window, and Mrs. Gray was as mad as a hornet.
   ⓐ chasing a hornet
   ⓑ acting silly
   ⓒ very angry ⓓ DK

2. Clara turned the house upside down looking for her book. She found it at last in a drawer.
   ⓐ lifted all the furniture
   ⓑ searched everywhere
   ⓒ upset the doll's house ⓓ DK

3. Liz told her new neighbor that she disliked gym class. "You put your foot in it that time," her mother told her. "Our new neighbor is a gym teacher."
   ⓐ said the wrong thing
   ⓑ lost your footing
   ⓒ got your foot caught ⓓ DK

4. Shadows stole across the lawn. It would soon be night.
   ⓐ tried to steal
   ⓑ moved quietly over
   ⓒ stayed away from ⓓ DK

Subtest 2

An idiom is underlined in each paragraph. Which phrase below the paragraph gives the meaning of the idiom?

5. Chris was down in the dumps about the party. He kept wondering why he wasn't invited.
   ⓐ feeling unhappy
   ⓑ taking out garbage
   ⓒ in a junk yard ⓓ DK

6. Stella called to Rita. But Rita was lost in thought and didn't hear her friend.
   ⓐ on the wrong street
   ⓑ looking for a thought
   ⓒ thinking deeply ⓓ DK

Possible Comprehension Score: 6

taken from Teacher's Edition, Racing Stripes, Scott, Foresman, 1978.

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Study and Research Tests

Subtest 3

Below is part of an index from a social studies book.
Use it to help you answer the questions.

Bahama Islands (United Kingdom), 178, 184; 177*m*, 178, 316, 323, 325; 183*p*
Bahia, Brazil, 227
Balboa, Vasco de, 218
balsa, 338, 339, 349; 261*d*, 339
bananas, 326, 328, 330, 363; 327*m*; 328*p*, 329
banana plantation *See* **plantation**
banking, 67, 145, 291
Bank of Canada, 67
Bank of Mexico, 145

d = diagram   m = map   p = picture

Barbados, 297; 178*m*, 392
  anthropology facts, 380
  economics facts, 384
  history facts, 378
  human geography facts, 388
  physical geography facts, 376
  political science facts, 386
  sociology facts, 382
barrier, 196
bauxite, 344
bay, 14, 17
beef, 334, 343 *See also* **cattle**

1. On which page is there a map of the Bahama Islands?
   ⓐ 178
   ⓑ 184
   ⓒ 177
   ⓓ DK

2. Which of these is a subtopic listed under the entry **Barbados**?
   ⓐ barrier
   ⓑ history facts
   ⓒ Bahama Islands
   ⓓ DK

3. On which page is there information on Vasco de Balboa?
   ⓐ 218
   ⓑ 338
   ⓒ 227
   ⓓ DK

4. Which page might tell if Barbados has mountains?
   ⓐ 384
   ⓑ 378
   ⓒ 376
   ⓓ DK

The Dewey Decimal System

Fiction books in a library are arranged alphabetically by the author's last name. But nonfiction books are arranged in general categories. Most libraries use the *Dewey Decimal System* whic assigns a number to each book in a category according to the system listed below. Study the chart to answer the questions tha follow on this page and the next.

000–099	General Works, such as encyclopedias
100–199	Philosophy: studies of truths and principles of life, of knowledge, or of human ways of acting
200–299	Religion: beliefs in the meanings of life
300–399	Sociology: studies of human society
400–499	Language: dictionaries, grammars
500–599	Natural Sciences: studies of things in nature
600–699	Useful Arts: practical uses for arts and sciences
700–799	Fine Arts, such as painting, sculpture, and music
800–899	Literature, such as stories, poetry, and plays
900–999	History: knowledge of past events

Read the book titles below and decide in which general category they belong. Then write the Dewey Decimal System number in the hundreds for each book. The first one is done for you.

1. *World Almanac* 000–099
2. *The Growth of Jazz* ____
3. *Major Philosophers of the Twelfth Century* ____
4. *A History of Brazil* ____
5. *The Jewish Religion* ____
6. *Migratory Patterns of Birds* ____
7. *The Last 100 Years in Alaska* ____
8. *English Grammar* ____
9. *Great American Poems* ____
10. *The Diverse Field of Engineering* ____
11. *Encyclopaedia Britannica* ____

taken from Riders on the Earth Workbook, The Holt Basic Reading System, Level 15, Holt, Rinehart and Winston Publishers, 1977.

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Developed by Joan Sharp

CARD CATALOG GAME

Purpose: To enjoy a game and learn more about using the card catalog.

Objectives: To identify the author, title, subject cards that belong to the same book.

To perceive relationships between the subjects on a "see" and "see also" cards. (viz, Under which subject can you find a book? Under what additional subjects can you find books related to your subject?)

To discover title analytics as the title of one story or chapter within a book.

To learn that fiction characters which are titles of books are listed on the card by the first and last name and filed by the first name.

To review the rule that a subject card for a biographee is entered in the card catalog by the last name, then the first and middle.

To identify a biography book by the call number "92" and the first three letters of the biographee's last name.

To understand a "see" reference is referring the students from a pseudonym to the author's legal or "right" name.

To interpret symbols in the call numbers that identify art print (AP), filmstrip (FS), study print (SP), transparency (Tr), cassette tape (Ctp), recordings, charts (Ch).

To explain why the catalog does not need a title card for The Adventures of Sherlock Holmes. (We use an inverted title: Sherlock Holmes, The Adventures of.)

Materials Needed: Sets of laminated catalog cards (We made 120 cards for our game. Pencil and paper to keep score.

Players: A class of students divided into teams of six persons each, so the team can be grouped around a table. (Number of team members can vary.)

Scorekeepers: The teacher and the library aide or any two people available.

Procedures and Rules: The librarian lays all the author cards on one table, all the title cards on a second table, and all the subject cards on a third table. On the fourth table she lays all the cross reference and added entry cards. Then she explains the rules of the game to the students.

* Each student picks up an author card and automatically receives 10 points.

* Each student then proceeds to the next table and picks up the title card corresponding to the author card. Instructions: Pick up the title card for the same book and receive 10 more points.

Original of Game in LRC, North Webster

June, 1980

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GAME: Pink and White Elephant Safari

Theme "Pink and White Elephants" by Alex Sutherland and "Elephants!" by Frank Buck are two selections in Scott, Foresman's Exploring Afar (New Open Highways Series). Sixth graders who enjoy these selections will be motivated by the theme of this game---looking for pink and white elephants (word and suffix cards) on a safari (board path).

Educational Objectives

Cognitive: Students will form new words from base words, prefixes and suffixes. Students will use the dictionary to check words which are challenged.

Affective: Students will gain positive reinforcement of their ability to work with word units; as a result they will remember these words and will use them in their speech and writing.

Psycho-motor: Students will use their speaking and listening skills as words are both spoken and written as they are formed. Students use their manipulative skills as they work with the cards and move the markers around the board.

Scope: Time of play--15 to 20 minutes, depending on number of players, or until the board is finished.

Techniques/"Winners" "Pink and White Elephant Safari" is of the race/chase type--one way to win the game is to be the first to complete the course on the board. Receiving the highest number of points for most words formed is the other way to win.

Equipment: A board with a spinner; markers for each player; and 3 sets of cards (1) prefixes, (2) suffixes, and (3) base words. Prefixes are kept up for all players to use; the other two sets are face down and drawn when marker lands on correct space.

Each player will also need a pencil and paper (magic slates could also be used) to record words formed and points gained.

One or more dictionaries should be available for verifying words.

Rules (2 to 4 players)

1. To begin, the player spinning the lowest number goes first.
2. Each player spins and moves that number of spaces on the board.
3. A space marked pink means draw a pink card. Players keep these cards face up and use these suffixes to form as many words as possible with each base word. Prefixes may also be used--these are kept face up at edge of board for all players to use. The white spaces are for base word cards. Base word cards can be used for only one turn--they then should be turned upside down--but as many words as possible should be formed by one player in his/her turn.
4. Scoring: Each word formed with a prefix = 1 point; Each word formed with a suffix = 1 point; Each word with a prefix and suffix = 5 points.

Challenging: a player who doubts a word can challenge. If challenge is correct, challenger gains 5 points; person with incorrect word loses 2 points; challenger loses 3 points if he/she is incorrect.